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FROM  
MUSIC DEPARTMENT  
EDISON LABORATORY  
ORANGE, N. J.

OPERA  
**HEART AND HAND.**

BY

**CHARLES LECOCQ.**

—BOSTON.—

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# HEART AND HAND.

OPERA COMIQUE IN THREE ACTS.

BY

**CHARLES LECOCQ.**

TRANSLATED AND ADAPTED BY

THEODORE T. BARKER.



BOSTON:

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# DRAMATIS PERSONÆ.

THE KING.....  
DON GAETAN.....  
MORALES.....  
DON MOSQUITOS, Colonel of Bombadiers.....  
BRIGADIER BALDOMERO.....  
CAPTAIN.....  
A LIEUTENANT.....  
MICAELA.....  
JOSEFA.....  
DONA SCOLASTICA.....  
ALVAREZ, Garden Girl.....

RAMOZ.....  
ANITA.....  
PEPA.....  
DOLORES.....  
INEZ.....  
CARLOTA.....  
PABLO.....  
PASCUAL.....  
LAZARO.....  
JOSE.....  
ASCANIO.....

Garden Girls.

Pages in the  
Palace.

*Guards, Bombadiers, Soldiers, etc.*

## ARGUMENT.

THE scene opens in an orange grove in the Roval Park, at Madrid. A party of young girls are busy gathering orange blossoms to make bouquets for the Princess MICAELA, who is to be married on the morrow.

JOSEFA appears among them, and tells of rules and legends connected with the gathering of these flowers for the weddings of Spanish princesses, of which one is, that they must be used only for this purpose, and be culled by girls who are pure in life and reputation, and who, intending to be married on the same day as the princess, will thenceforth have special privileges and protection from her hand.

The peasant girls rejoice at the prospect of being married on the same day as the Princess MICAELA, and resolve to make application for a dowry to be given them.

The princess is all curiosity to ascertain some particulars about her future husband, whom she has never seen, and in the disguise of a peasant girl, as pre-arranged between JOSEFA and herself, meets JOSEFA, and is delighted with her flattering description of DON GAETAN. The peasant girls enter, and despondently announce the failure of their attempt to obtain a dowry. MICAELA asks them to allow her to look at the paper they had sent to the princess, and while they are conversing with JOSEFA she signs the petition, adding the word "granted," which she declares to the girls they must have overlooked. The girls are thereby delighted.

Prince GAETAN here appears at the top of the garden wall, shouting "Bravo!" to the dancing peasant girls. They all scream and run off, leaving JOSEFA and MICAELA. The latter, on learning the identity of this young man, directs JOSEFA to leave them alone. She, pretending to accompany JOSEFA, manages to catch her dress on a branch; the prince hastens to her assistance, and is immediately attracted by her beauty. At once he confides his unhappy state in being compelled to marry against his will, and, at the same time, declares that he will never speak to or love the Princess MICAELA.

The prince makes protestations of love, and seeing a letter at her waist, takes it against her will, in order to ascertain whom it is he has been attracted by. The letter being addressed to JOSEFA, he naturally is led to believe the princess is that personage, and as MICAELA enjoys the novelty of the situation, she does not undeceive him.

In the Second Act we have the wedding party, and the prince and princess are shown to the two apartments set aside for their occupancy.

After every one has retired, the KING, who has been left alone with MOSQUITOS, communicates his great uneasiness of mind caused by the pranks of his son-in-law, and inquires as to his directions being carried out, to prevent the young prince from escaping. MOSQUITOS assures the KING that the sentinels are all present at their post, and

that a brass band has been stationed below in the garden with instructions to strike up with the national air whenever they see a door or window opened. Hearing some one coming they retire, whereupon the Dona SCOLASTICA enters from the princess's apartments, and gives vent to her surprise caused by the coldness displayed by the prince toward the princess. The prince comes out of his apartment, and seeing the Dona Scolastica, he conceives the idea of raising a scandal by making love to her, and by that means alarm the house by her cries, and thereby encounter the wrath of the court, which would serve to break off the burdensome fetters of his recent marriage. The Dona, however, proving too susceptible to his advances, he is finally obliged to order her from the room in self-defence. After she goes off, he decides to attempt to escape, and goes to the opening at back for that purpose, when the band begins to play. He repeats the attempt at the window with the same result. Finally he tries a small door, and hearing no music, steps out of this one. The princess enters from her apartment, having watched the movements of the prince, and is met by JOSEFA, who declares it impossible for her to leave the palace. MICAELA persuades JOSEFA to remain there until she returns, and exeunts at back. JOSEFA left alone, hears the voice of a sentinel calling out, which she discovers is none other than MORALES.

MORALES is anxious to look in upon the nuptial chamber, and on pushing the door open a lantern is seen to appear at the back. Afraid of being found off duty, he pushes JOSEFA into the room, and follows her, closing the door. The prince enters from the small door. Having found it impossible to evade the watchful eye of the brass band, he gives up in despair the idea of escaping and is about to resign himself to his fate, when the princess enters, disguised as a peasant and carrying a small tray with some wine and refreshments, which she informs the prince she had been ordered to bring him.

In the Third Act, the scene represents the general quarters at the camp of DON GAETAN. DON MOSQUITOS enters and announces the approach of the prince, their commander, who inquires on entering whether any messenger has arrived for him, and receives a reply in the negative. MORALES here enters, and on seeing the prince confesses the accident by which he was locked in the prince's apartment with JOSEFA on the night of the royal wedding.

MOSQUITOS announces the approach of the KING, accompanied by the princess and attendants of the court. The prince asks permission to speak privately to the princess, who, on approaching him, reveals herself to be none other than JOSEFA to whom his heart had been given. Falling on his knees, he begs forgiveness of his capricious bride, who, satisfied with the complete success of her love's strategy, willingly pardons him.

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# HEART AND HAND..

COMIC OPERA IN THREE ACTS.

Adaptation and translation by THEO. T. BARKER.

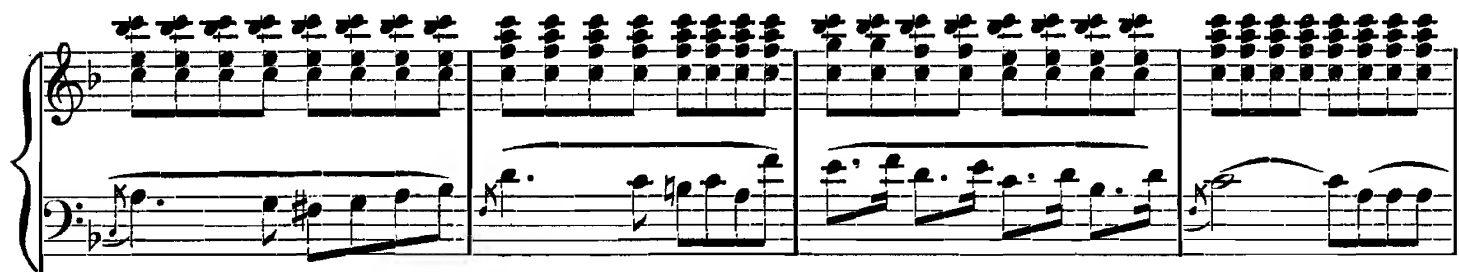
Music by CH. LECOCQ.

## OVERTURE.

*Maestoso.*

The musical score for the Overture is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. The first system begins with a *Maestoso* marking and a forte (*f*) dynamic. The second system features a piano (*p*) dynamic and includes triplet markings. The third system returns to a forte (*f*) dynamic. The fourth system features a piano (*p*) dynamic and includes triplet markings. The fifth system alternates between forte (*f*) and piano (*p*) dynamics. The score is marked with various musical notations, including notes, rests, and dynamic markings.

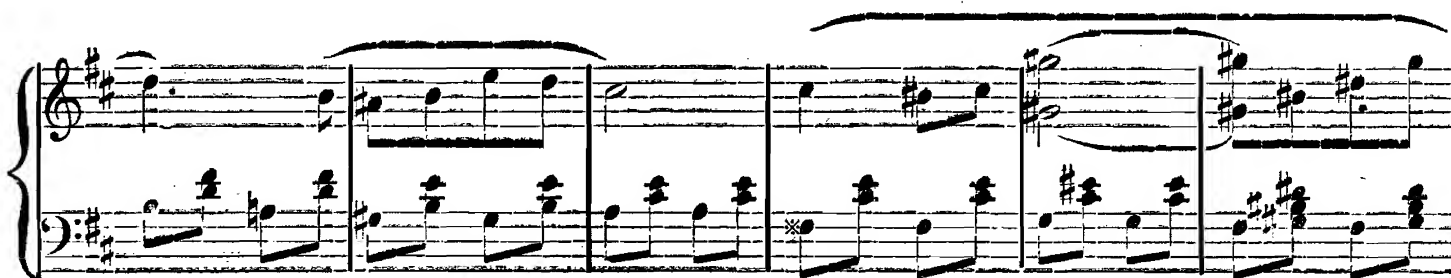
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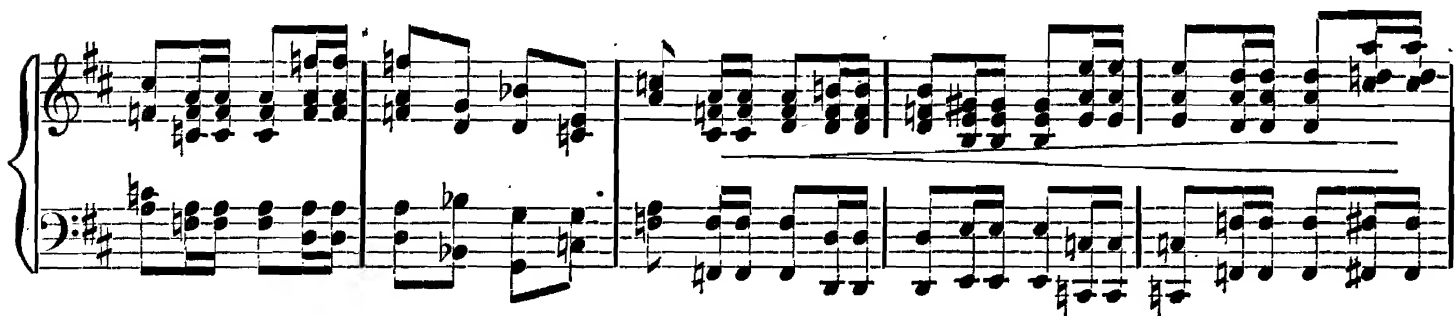


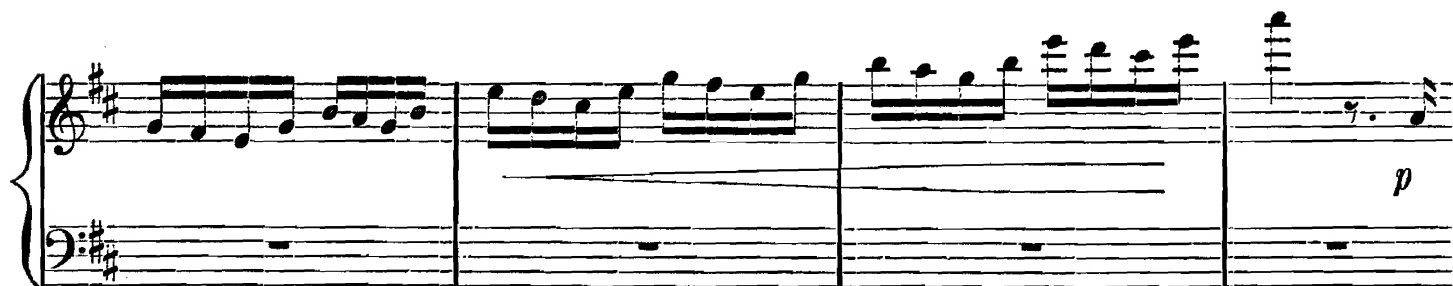














This page contains five systems of musical notation for piano, arranged in a single column. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

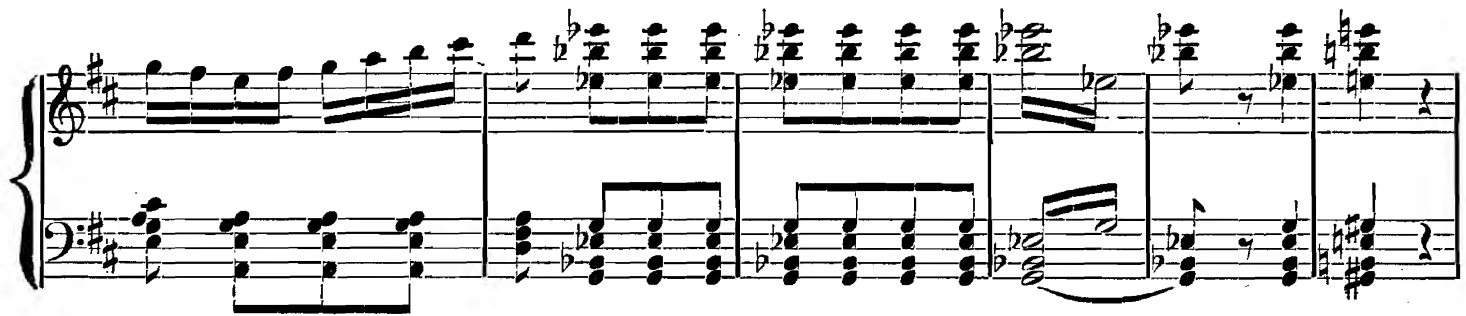
- System 1:** The treble staff begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass staff has a whole rest. A dynamic marking of *p* (piano) is present in the fourth measure.
- System 2:** The treble staff features a series of eighth notes, followed by a half note, and then a quarter note. The bass staff has a whole rest.
- System 3:** The treble staff features a series of eighth notes, followed by a half note, and then a quarter note. The bass staff has a whole rest.
- System 4:** The treble staff features a series of eighth notes, followed by a half note, and then a quarter note. The bass staff has a whole rest.
- System 5:** The treble staff features a series of eighth notes, followed by a half note, and then a quarter note. The bass staff has a whole rest.

*Piu presto.*

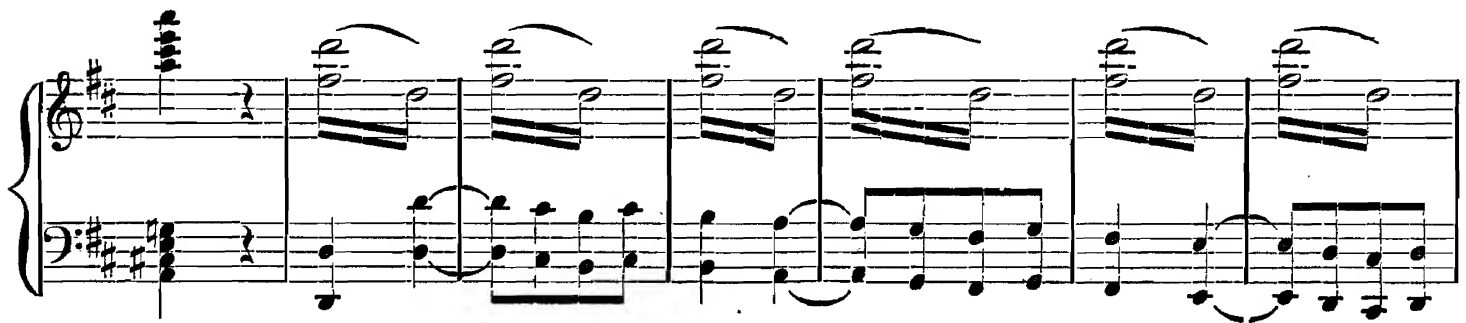
First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and triplets, with a forte (*ff*) dynamic marking. The bass staff contains a series of eighth notes and triplets.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and triplets, with a forte (*ff*) dynamic marking. The bass staff contains a series of eighth notes and triplets.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and triplets, with a forte (*ff*) dynamic marking. The bass staff contains a series of eighth notes and triplets.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and triplets, with a forte (*ff*) dynamic marking. The bass staff contains a series of eighth notes and triplets.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and triplets, with a forte (*ff*) dynamic marking. The bass staff contains a series of eighth notes and triplets.

*Enchaines.*

## ACT I.

*An orange grove in the royal park. GARDENER'S house at the left, with a practicable window at the back; a wall, with a little gate, seats, rustic chairs.*

SCENE I.—ANITA, PEPA, DOLORES, INEZ, *young GIRLS*, some of them mounted on benches, cull the orange flowers, others hold the baskets.

## MARRIAGE BELLS WILL RING TO-MORROW.

## No. 1. Introduction.

*Moderato.*

First system of the piano introduction. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present.

Second system of the piano introduction. The melody continues with a crescendo marked *cres.* in the right hand. The left hand continues with a steady accompaniment.

Third system of the piano introduction. The melody in the right hand features a descending line, and the left hand has a dynamic marking of *f* (forte).

Vocal introduction featuring two soprano parts and piano accompaniment. The first soprano part (1st Sop.) and second soprano part (2d Sop.) both have a dynamic marking of *mf*. The lyrics "Mar - riage bells.... will ring... to -" are written under the vocal lines. The piano accompaniment continues with a melody in the right hand and chords in the left hand, also marked *mf*.

-mor - - row,, For..... the Prin - - cess Mi - - ca - e - la fair.....

The first system of the musical score, measures 1-5. It features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line has a melisma on 'fair'.

For..... bou - quet..... we here..... will bor - - row, Or - - ange

The second system of the musical score, measures 6-10. The vocal melody continues with a melisma on 'Or - - ange'.

flowers..... for her..... to wear, Or - - ange flowers..... for

*dimin.*

The third system of the musical score, measures 11-15. The vocal melody concludes with a melisma on 'flowers'. The piano accompaniment includes a *dimin.* (diminuendo) marking over measures 13-15.

her..... to wear.

*mf*

5 SOPRANOS.

They're of in - no - cence the to - . ken.

5 OTHERS.

Sweetest hand may take or give. For them when the thanks are

spo - ken, For them when the thanks are spo - ken, Charming gifts we shall re -

1st Sop.

Tutti.

Mar - riage bells..... will ring..... to - mor - row,  
- ceive.

*mf*

For..... the Prin - cess Mi - ca - e - la fair.....

For..... bou - quets..... we here.... will bor - row,

Or - ange flow'rs for her to wear, Or - ange flow'rs for her to wear,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are "Or - ange flow'rs for her to wear, Or - ange flow'rs for her to wear,". The piano part begins with a forte (f) dynamic marking.

For bou - quets we will here bor - row, Or - ange flowers for her to

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are "For bou - quets we will here bor - row, Or - ange flowers for her to".

*animez.*  
wear. The wed - ding bells will ring to - mor - row, For Mi - ca - e - la, the

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are "wear. The wed - ding bells will ring to - mor - row, For Mi - ca - e - la, the". The piano part includes a *animez.* (animate) instruction above the first measure of the vocal line.

fair. For her bou - quet we here will bor - row, Sweet or - ange flow'rs for her

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "fair. For her bou - quet we here will bor - row, Sweet or - ange flow'rs for her".

hair, Sweet or - ange blos - - soms for her hair,

The second system of the musical score continues the melody. It features two vocal staves and a piano accompaniment. The piano part includes a repeat sign at the beginning of the first measure. The lyrics are: "hair, Sweet or - ange blos - - soms for her hair,". A piano (*p*) dynamic marking is present above the first measure of the vocal staves.

Sweet or - ange flowers for her to wear.....

The third system of the musical score concludes the phrase. It features two vocal staves and a piano accompaniment. The piano part includes a repeat sign at the beginning of the first measure. The lyrics are: "Sweet or - ange flowers for her to wear.....". A forte (*f*) dynamic marking is present above the first measure of the vocal staves.



First system of the musical score. It includes two vocal staves at the top and a piano accompaniment at the bottom. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. A tempo change to 2/4 time is indicated. The system concludes with a common time signature.

Second system of the musical score. The vocal staves contain the lyrics "Why are these trumpets". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A tempo change to *Allegro.* is indicated. The system concludes with a common time signature.

Third system of the musical score. The vocal staves contain the lyrics "peal - ing? Why are these trumpets peal - ing? Some one". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A tempo change to *Allegro.* is indicated. The system concludes with a common time signature.

comes, Jo - se - fa 'tis— She, per - haps, may bring us in - for

## SCENE II.

JOSEFA. (*entering with paper in hand.*)

- ma - tion. Be - hold, what comes here to claim ob - ser - va - - tion, Be - hold, what  
1st & 2d Sors.

comes here to claim ob - ser - va - - tion. Let's see what comes here to claim ob - ser - va - - tion.

*(Orchestra continues with trumpet calls until lost in the distance.)*

JOSEFA reads: *We, King of Arragon, in honor of the marriage of our daughter, the Princess Micaela, with his highness, Don Gaetan, Duke of Madeira, order that rejoicings shall take place in our good city.*

What de-

The first system of the musical score is in A major (three sharps). It consists of two vocal staves and a piano accompaniment. The vocal staves have whole rests for the first five measures, followed by a half note G4 and a quarter note A4 in the sixth measure. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand, with a crescendo marking in the second measure.

- light!..... This gay oc - ca - sion! We all will share this cel - e - bra - tion! We'll lightly

The second system continues the melody. The vocal staves have a half note G4, a quarter note A4, and a half note B4 in the first measure, followed by a half note G4 and a quarter note A4 in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

dance,. We'll gai-ly sing, Ah! how we'll make the green woods ring.....

The third system concludes the phrase. The vocal staves have a half note G4, a quarter note A4, and a half note B4 in the first measure, followed by a half note G4 and a quarter note A4 in the second measure. The piano accompaniment continues with the eighth-note pattern in the right hand and chords in the left hand.

JOSEFA continues to read, accompanied as before: The young girls who are to be married on this festal occasion, will, according to custom, be married at the treasury's expense, and in the evening, during the bridal feast, they will wait upon the Princess, our august daughter.

The first system of music is a piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The treble staff begins with a melodic line marked *dim.* (diminuendo), followed by a series of chords marked *fp* (fortissimo piano). The bass staff provides harmonic support with chords and a few melodic fragments.

The second system of music features vocal lines and piano accompaniment. The vocal staves (treble and bass) begin with the lyrics "Ah! what de-light,..... what hon-or high!..... To serve the Prin - ces, and Prin -". The piano accompaniment consists of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. The key signature remains three sharps.

The third system of music continues the vocal and piano accompaniment. The vocal staves begin with the lyrics "- cess - - es, To see the robes..... of grand highness - es, With great good will we'll go and". The piano accompaniment continues with a melodic line in the treble staff and a rhythmic accompaniment of chords in the bass staff. The key signature remains three sharps.

Jos.

Meanwhile, we all..... will gather

try.

*dim.*

This system contains a vocal line for Jos. and a piano accompaniment. The vocal line has a rest followed by the lyrics 'Meanwhile, we all..... will gather'. The piano accompaniment consists of two staves. The right hand has a melodic line with a 'try.' instruction and a 'dim.' (diminuendo) marking. The left hand provides harmonic support with chords and moving lines.

now..... These blos-soms sweet, of snow - y white - - ness, For

This system continues the vocal line for Jos. with the lyrics 'now..... These blos-soms sweet, of snow - y white - - ness, For'. The piano accompaniment continues with similar melodic and harmonic patterns.

SOPRANO.

'tis our pri - vi - lege, and cus - tom thro' po - lite - ness. What is this cus -

This system features a vocal line for Soprano and a piano accompaniment. The vocal line has the lyrics ''tis our pri - vi - lege, and cus - tom thro' po - lite - ness. What is this cus -'. The piano accompaniment continues with chords and moving lines.

How now; how now! do you not of it know!

- tom!

Faith, not

*p*

**TWO OTHERS.** **TWO OTHERS.** ***f* TUTTI.**

I! Nor do I! Nor do I No, nor

**ANOTHER.** **TWO OTHERS.** ***f***

Nor do I, Nor do I, No, nor

***f***

**JOS.**

Well, then, give heed,..... While I shall show.

**I.**

## AT THE GRAND WEDDINGS.

*Allegro.*

*f*

The piano introduction is in 3/8 time, key of A major (three sharps). The right hand features a series of ascending eighth-note runs, while the left hand plays a steady eighth-note accompaniment. The first measure includes a forte (*f*) dynamic marking.

JOSEFA. 1st. verse.

At the grand

The vocal melody for Josefa's first verse begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note pattern as the introduction.

wed - dings of prin - cess - es, 'Tis a rule, none to change has

*p*

The vocal melody continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a piano (*p*) dynamic marking and continues with the eighth-note accompaniment.

power, This park sup - plies to all High - ness - es The sweet bou -

The vocal melody continues with a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with the eighth-note accompaniment, featuring some chordal textures in the left hand.

- quet of or - ange flowers; And on the eve of such in -

- va - sions 'Tis, that maids come here to this wood,..... Yet none are

ask'd on these oc - ca - sions, But those not on - ly fair but good, yes, those not

on - ly fair but good!..... For this pure flower is



em - blem - at - ic, And to cull its bloom,..... A maid must

prove, by rules em - pha - tic, Her right to it as - sume..... This have

you right this flower to assume? This have you?

Yes, we have right this flower to assume! Yes, we

Yes, we have right this flower to assume! Yes, we

right to wear this pure bloom? This have you? this have you, right to  
have right to wear this pure bloom! Yes, we have, right to  
have right to wear this pure bloom! Yes, we have, right to

The first system of the musical score, measures 1-8. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked with a common time signature (C). The lyrics are: "right to wear this pure bloom? This have you? this have you, right to have right to wear this pure bloom! Yes, we have, right to have right to wear this pure bloom! Yes, we have, right to". The piano part includes chords and some melodic lines, with a forte (f) dynamic marking in measure 8.

wear this pure bloom? You all must have the right to wear this bloom!  
wear this pure bloom? Yes, yes, we have the right to wear this bloom!

The second system of the musical score, measures 9-16. It continues the vocal melody and piano accompaniment. The lyrics are: "wear this pure bloom? You all must have the right to wear this bloom! wear this pure bloom? Yes, yes, we have the right to wear this bloom!". The piano part includes chords and some melodic lines, with a forte (f) dynamic marking in measure 16.

The third system of the musical score, measures 17-20. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked with a common time signature (C). The piano part includes chords and some melodic lines, with a forte (f) dynamic marking in measure 20.

## JOSEFA. 2d. verse.

Maids who would

The first system of the musical score for 'JOSEFA. 2d. verse.' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note 'Maids' and a quarter note 'who would'. The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes.

cull the or - ange blos - soms Must hand - some be, as well as

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note 'cull', a quarter note 'the', a half note 'or - ange', a quarter note 'blos - soms', a half note 'Must', a quarter note 'hand - some', a half note 'be,', a quarter note 'as', a half note 'well', and a quarter note 'as'. The piano accompaniment includes a piano dynamic marking 'p' in the bass staff.

good, Whose ev - er pure and spot - less bo - soms all gross temp -

The third system continues the musical piece. The vocal line includes a half note 'good,', a quarter note 'Whose', a half note 'ev - er', a quarter note 'pure', a half note 'and', a quarter note 'spot - less', a half note 'bo - soms', a quarter note 'all', a half note 'gross', and a quarter note 'temp -'. The piano accompaniment features a melodic line in the treble staff and a bass line in the bass staff, with some notes beamed together.

- ta - tions have with - stood. Thus, if a sin - gle one a -

The fourth system concludes the musical piece on this page. The vocal line has a half note '- ta - tions', a quarter note 'have', a half note 'with - stood.', a quarter note 'Thus,', a half note 'if', a quarter note 'a', a half note 'sin - gle', a quarter note 'one', and a half note 'a -'. The piano accompaniment continues with chords and single notes in both staves.

- mong you, Has haplessly once gone a - stray,..... You will

*pp*

see the pure, snowy blos - soms Turn black when touched, and frail-ty be - tray, By turn - ing

*p*

CHORUS.

black, her fault be - tray!..... For this pure flower is

*mf*

em - blem - at - ic, And to cull its bloom,..... A maid must

JOSEFA.

prove, by laws em - pha - tic, Her right to it as - sume..... This have

*p*

you, right this flower to assume? This have you,

Yes, we have right this flower to assume! Yes, we

Yes, we have right this flower to assume! Yes, we

*f*

right this flower to assume? This have you? this have you, right this

have right this flower to assume! Yes, we have, right this

have right this flower to assume! Yes, we have, right this

*f*

flower to as - sume? Have you the right, the right to wear this bloom?

flower to as - sume? Have you the right, the right to wear this bloom?

*f*

ANITA. Ah! mon Dieu! is all that true?

JOSEFA. Well! perhaps— are you afraid? (*Laughter.*)

CHORUS. (*Resumes.*) For this pure flower, &c.

ANITA. I really think it, is a great honor to be married at the government's expense.

PEPA. And to gather from the same orange-trees the princess' bouquet and our own.

DOLORES. But they say that in other times, they gave a dowry besides.

JOSEFA. I have heard it said, by my father, who was gardener to the palace.

INEZ. That was a good custom— and we must get up a petition for its renewal.

ANITA. Look here, Josefa, you are not going to be married, and have no interest in the matter, but you ought, all the same, to get it up for us.

ALL. Yes, yes!

JOSEFA. I should like nothing better. (*Goes into the house for writing materials.*)

DOLORES. How shall we word it?

INEZ. Put it in the smallest possible shape— great people are always in a hurry.

ANITA. Yes, but we must put everything in, meanwhile. (*They all group themselves around JOSEFA, who has returned with*

*pen, ink and paper, and has seated herself at a rustic table*)

PEPA. It is a simple matter!

DOLORES. We are young brides— (*JOSEFA writes.*)

INES. Each about to take a husband—

PEPA. We are not rich—

ANITA. To establish ourselves, there are expenses to be met.

DOLORES. Oh! yes, indeed there are—

PEPA. But when there is a dowry—

ANITA. It is the best aid to happiness in the house—

PEPA. Of course—

JOSEFA. (*Who has written it all.*) Well, that is very well.

DOLORES. You think so?

JOSEFA. Certainly!

INEZ. Let us sign it then.

ALL. Yes, let us sign it. (*They all sign it.*)

ANITA. How shall we send it to the princess?

PEPA. Simply enough; when we go to carry our flowers. (*They take up their baskets*)

DOLORES. That is perfect— in the midst of flowers—

JOSEFA. (*Looking to the right.*) Here are the palace guards! Be off with you!

ANITA. All right! And we'll come and give an account of our embassy. (*They go off, carrying their flowers. JOSEFA returns to the house.*)

## WE GUARD THE PALACE.

## No. 2. Guards' Chorus.

SCENE III.

BRIGADIER BALDOREMO and MORALES

*Allo. Moderato.*

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked *Allo. Moderato.* The piano part consists of three systems of staves. The first system includes a piano (*p*) marking. The second and third systems continue the piano accompaniment. The vocal parts enter in the fourth system. Morales, with the Tenors, and The Brigades, with the Basses, both sing the lyrics: "We guard the palace night and". The vocal parts are marked *mf* (mezzo-forte). The piano accompaniment continues under the vocal parts.

MORALES. with the Tenors. *mf*

THE BRIG. with the Basses. *mf*

We guard the pal - ace night and

day,..... To call of du - ty ev - er trus - ty,.... With

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by a half note G, then a quarter note A, and continues with eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

burn - ished weap - ons nev - er rus - - ty,..... Mous -

The second system continues the musical piece. The vocal line has a half rest followed by a half note G, then a quarter note A, and continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a -

The third system concludes the page. It includes a forte (*f*) dynamic marking. The vocal line features a half rest followed by a half note G, then a quarter note A, and continues with eighth notes. The piano accompaniment also features a forte (*f*) dynamic marking and continues with eighth notes and chords.



way. When our charm - ing Prin - cess ad - van - ces,

*p*

*sfz* *p*

This system contains the first three measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The first measure has a vocal rest and a piano rest, followed by the lyrics 'way.' The second measure begins with a piano dynamic (*p*) and the lyrics 'When our charm - ing'. The third measure continues with 'Prin - cess ad - van - ces,'. The piano accompaniment includes a forte accent (*sfz*) in the first measure and a piano dynamic (*p*) in the second measure.

'Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with

*f*

This system contains measures 4 through 6. The vocal line continues with the lyrics ''Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with'. The piano dynamic (*f*) is marked at the start of measure 6. The piano accompaniment features a forte dynamic (*f*) in measure 6.

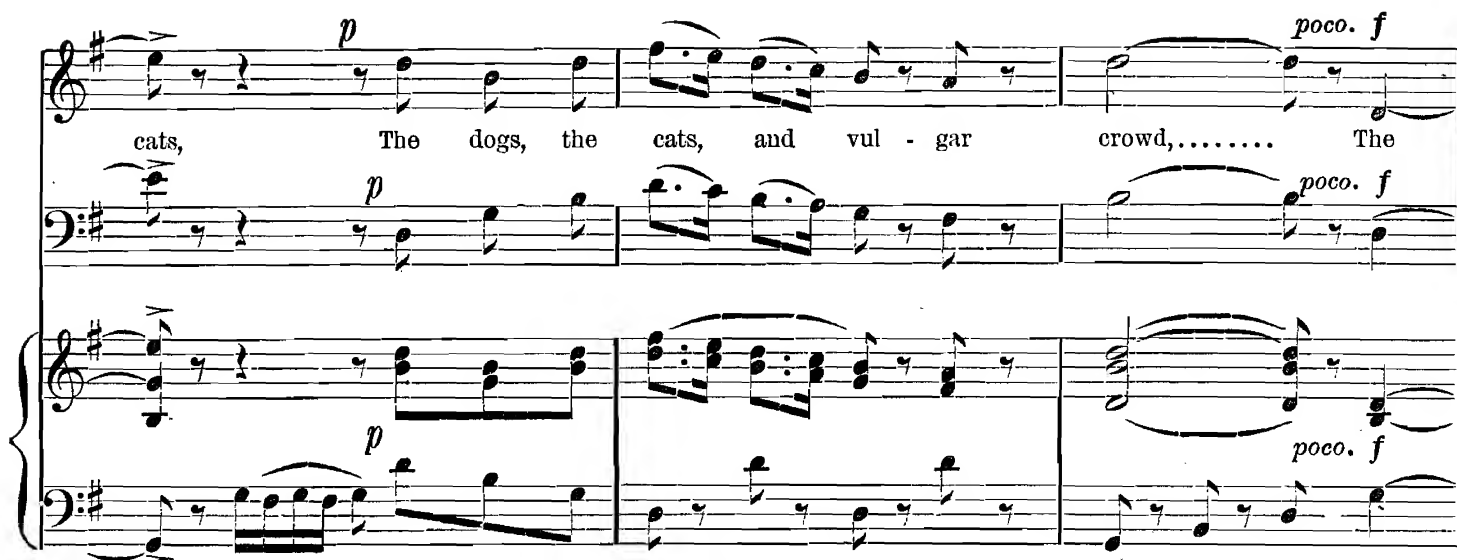
an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs. the

*poco f* *poco f*

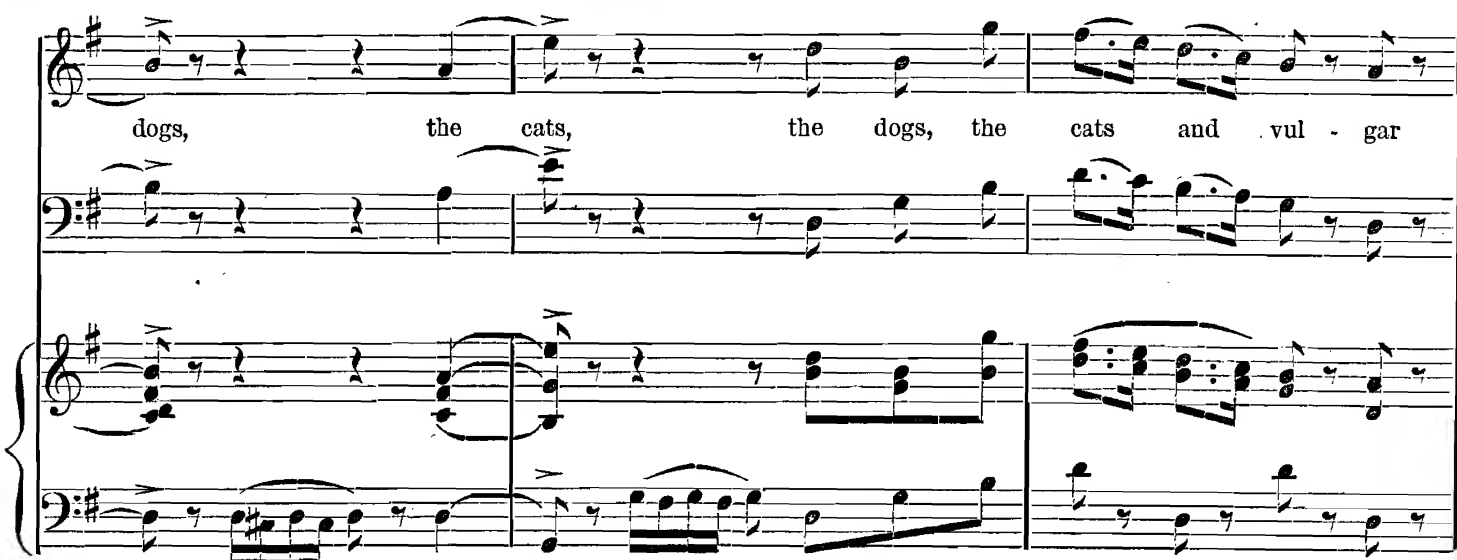
*Poco. f*

This system contains measures 7 through 10. The vocal line continues with the lyrics 'an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs. the'. The piano dynamics *poco f* are marked above measures 8 and 9, and *Poco. f* is marked below measure 9. The piano accompaniment includes a *poco f* dynamic in measure 9.

*p* cats, The dogs, the cats, and vul - gar crowd,..... *poco. f* The



dogs, the cats, the dogs, the cats and vul - gar



*f* crowd We drive a - way, we drive a - way, With an - gry voi - ces



loud, We drive a-way the dogs, the cats, the vul - gar crowd.

**THE BRIGADIER.**

loud, We drive a-way the dogs, the cats, the vul - gar crowd. Morales,

*ff* *mf*

**MORALES.** **THE BRIGADIER.** **MORALES.**

here! How now! You know the gen'ral or - der! Yes! yes! Important post! I shall be

**THE BRIGADIER.**

worthy. When the Princess is passing thro' the wood, Let no man lift his eyes; Be this rule well understood.

*p*

## MORALES.

Or - der arms of your halberd bear - ers! Well my du - ty I know, as I'll not fail to

The first system of the musical score. It features a vocal line (soprano and tenor) and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics "Or - der arms of your halberd bear - ers! Well my du - ty I know, as I'll not fail to". The piano accompaniment consists of chords and moving lines in both hands, with trills marked in the right hand.

show, Well my du - ty I know, as I'll not fail to show.

THE BRIGADIER.

Move farther off, and wait below, Move far-ther

The second system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics "show, Well my du - ty I know, as I'll not fail to show." and "THE BRIGADIER." followed by "Move farther off, and wait below, Move far-ther". The piano accompaniment continues with chords and moving lines, including trills.

TUTTI. *mf*

We guard the pal - ace night and

TUTTI. *mf*

off, and wait be - low.

The third system of the musical score. It features a vocal line and a piano accompaniment. The key signature remains one sharp (F#). The vocal line includes the lyrics "We guard the pal - ace night and" and "off, and wait be - low." The piano accompaniment continues with chords and moving lines, with a mezzo-forte (*mf*) dynamic marking.

day,..... To call of du - ty ev - er trus - ty,.... With

burn - ished weap - ons nev - er rus - - ty,..... Mous

- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-

way. When our charm - ing Prin - cess ad - van - ces,

*p*

*sfz*

*p*

This system contains the first three measures of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The first measure is a whole rest for the vocal line. The second and third measures contain the vocal melody and piano accompaniment. Dynamics include *p* (piano) and *sfz* (sforzando).

'Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with

*f*

*f*

This system contains measures 4 through 6. The vocal melody continues in the upper staff, and the piano accompaniment provides harmonic support in the lower staff. The key signature remains one sharp. Dynamics include *f* (forte).

an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs, the

*dim.*

*dim.*

*dim.*

This system contains measures 7 through 10. The vocal melody continues in the upper staff, and the piano accompaniment provides harmonic support in the lower staff. The key signature remains one sharp. Dynamics include *dim.* (diminuendo).

*p*

cats, The dogs, the cats, and vul - gar crowd,..... The

dogs, the cats, the dogs, the cats and vul - gar

*mp*

crowd, We drive a - way, we drive a - way, With an - gry voi - ces

loud, We drive a - way the dogs, the cats, and vul - gar

loud, We drive a - way, the dogs, the cats, and vul - gar

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble and bass clefs, both with a key signature of one sharp (F#). They contain the lyrics "loud, We drive a - way the dogs, the cats, and vul - gar". The piano accompaniment is on the bottom staff, which is a grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

crowd.

crowd,

*morendo.*

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble and bass clefs, both with a key signature of one sharp (F#). They contain the lyrics "crowd." and "crowd," respectively. The piano accompaniment is on the bottom staff, which is a grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. The word "morendo." is written below the piano accompaniment.

The third system of the musical score consists of two staves, both in treble and bass clefs, with a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. The system ends with a double bar line.



SCENE IV.—*Guards march off. MORALES, then JOSEFA.*

MOR. (*Stands sentry a moment, looks to the right and left, then, seeing no one, goes and knocks at the window of JOSEFA.*)  
Alone at last! Josefa, Josefa!

JOS. (*Opens the window.*) Morales, you here?

MOR. Yes, I arranged with my comrades to be placed as sentry under your window.

JOS. Ah! that is nice! The princess, then, is coming this way?

MOR. That is to say—they are going to bring her here. You know well enough that she is not allowed to take a single step without being accompanied by the Cam rera Major, and her maids of honor.

JOS. Yes, that is etiquette. No joke for her is that etiquette!

MOR. And that Camérera!—She is a nuisance; she is not a woman; she is a gendarme! If she saw me talking with you, she would have me put under arrest.

JOS. Beware of her!

MOR. I keep my eyes open. You understand that I have no desire to catch a punishment. That would retard still farther my advancement.

JOS. And thus postpone our marriage.

MOR. As you say—since my Colonel does not permit starting a household, except on an up-grade.

JOS. Simple guards must be patient waiters.

MOR. Or wait very impatiently. Oh! if I could but kiss you once.

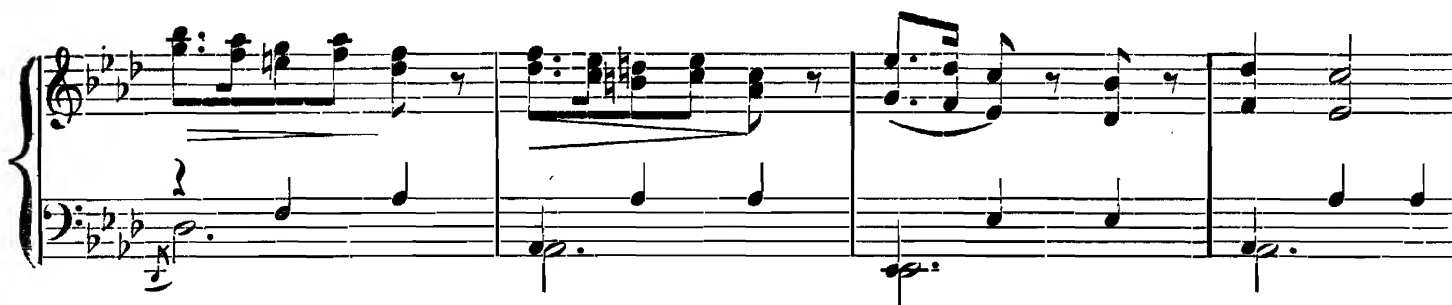
JOS. Take care, they are coming! (*MORALES runs off quickly, and goes off to resume his post.*)

SCENE V.—*The PRINCESS MICAELA, DONNA SCOLASTICA, BALLESTERAS, Ladies in waiting, Pages. MORALES in the background, presents arms, motionless and silent all through the scene.*

## THIS HOUR FOR WALKING.

## No. 3. Chorus and Melody.

*Tempo di minuetto.*



## SCOLASTICA, with the Sopranos.

*mf* This hour for walk - ing is in or - der While sun - shine

*mf*

gay ..... Ri - pens the gold - en fruits that bor - der This ver - dant

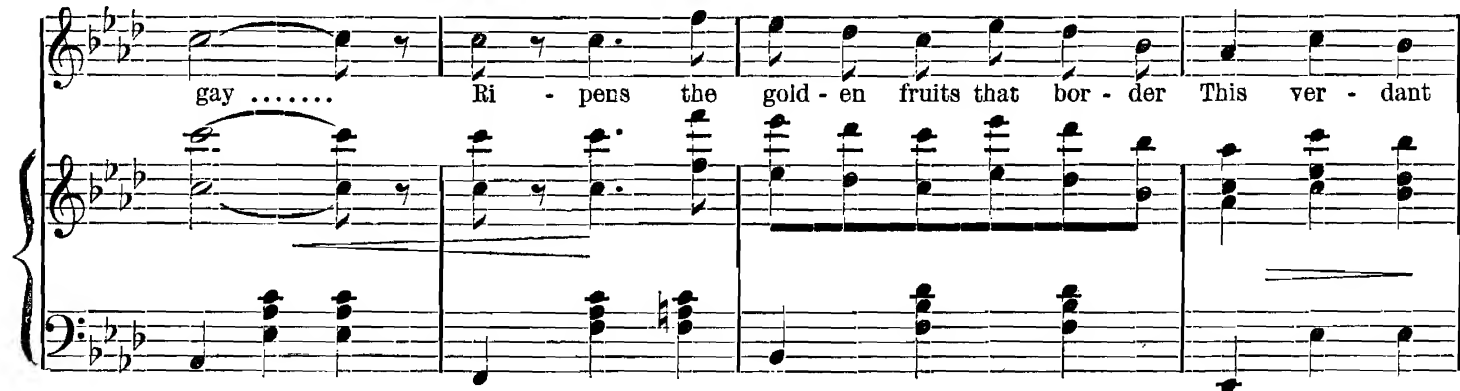
way ..... Through gar - dens, where her Roy - al High - ness bash - ful - ly

strays ..... 'Mid leaf - y shades to hide her shy - ness, Take we our

ways. This hour for walk - ing is in or - der, While sun - shine



gay ..... Ri - pens the gold - en fruits that bor - der This ver - dant



way....

*mf*

MICAELA. (*Aside.*)

I am



here! But will for - tune smile [my plans to bless? And may I

*pp*

## MELODIE.

count up - on suc - cess?

*dolce.*  
*p*

*à volonté.*

MICHAELA. *espress.*

'Neath these branch - - es wide - ly

*p*  
*Ped.* \*

spread - - ing, For an in - stant we'll re - pose..... Fresh - er

*Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

shade these leaves are shed - - ding, Sweet-er per - fume breathes the

*Ped.* \*

*Ped.* \* *Ped.* \*

rose! Sweet-er per - fume breathes the rose.....

*mp*

*pp*

*Ped.* \*

*animez.*

Day - dreams that young maidens vis - - it,.... Seem 'mid these blos - soms more

*animez.*

*mf*

fair, Rev'-ries here, with bright-er sun - shine, Are our

cas - tles in the air. Day-dreams that young maidens vis - it, Are here our

*rall.*

*suivez.*

cas - tles in the air. ....

*a tempo.*

SCOLASTICA, with the Sopranos. 1st SOPRANO.

'Neath these branch - es wide - ly

2d SOPRANO.

'Neath these branch - es wide - ly

*a tempo.*

*p*

*p*

*Ped.*

\*

## 1st &amp; 2d SOPRANOS.

spread - - ing, For an in - stant we'll re - pose ..... Fresh - er

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## 1st SOPRANO.

## 2d SOPRANO.

shade these leaves are shed - - ding, Sweet-er per - fume breathes the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## MICAELA.

Sweet-er per - fume breathes the rose! *p* *molto cres.*

rose..... More sweet the rose! 'Neath these branches wide - ly

*Ped.* \* *molto cres.*

*p* Here we'll re - pose ; *p* More sweet the

spreading, We will re - pose ; Fresh - er shade these leaves are shed - ding, *p* More sweet the

*p* *p*

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains two measures of music, each starting with a piano (*p*) dynamic marking. The lyrics "Here we'll re - pose ;" and "More sweet the" are written below this staff. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. They contain two measures of music each, with piano (*p*) dynamics. The lyrics "spreading, We will re - pose ; Fresh - er shade these leaves are shed - ding, More sweet the" are written between these staves. The fourth staff is a grand staff (treble and bass clef) containing two measures of music, also with piano (*p*) dynamics.

*pp* *tr* rose, More sweet the rose, More sweet the rose.....

rose, More sweet the rose, More sweet the rose.....

*pp* *pp*

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains two measures of music, each starting with a piano (*pp*) dynamic marking. The lyrics "rose, More sweet the rose, More sweet the rose....." are written below this staff. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. They contain two measures of music each, with piano (*pp*) dynamics. The lyrics "rose, More sweet the rose, More sweet the rose....." are written between these staves. The fourth staff is a grand staff (treble and bass clef) containing two measures of music, also with piano (*pp*) dynamics.



MICA. It is a capital place for a talk here. (*to the pages.*) Give seats to those ladies.

SCOL. (*Making signs to the pages not to move.*) We do not sit down in presence of your highness.

MICA. But suppose I allow it?

SCOL. Etiquette forbids it. I am the chief lady in waiting.

MICA. So be it! we won't talk then. (*aside*) We'll turn off her attention. (*Aloud, approaching JOSEFA's cottage.*) Oh! what lovely flowers! how nice to make a bouquet of them. (*She goes to pluck a flower.*)

SCOL. (*Interposing herself.*) Your highness must not pick them herself. I will order a chamberlain.

MICA. It is not worth while. (*aside*) I have not succeeded. (*aloud to SCOL.*) In truth, you are very rigid!

SCOL. I fulfil the duties of my charge.

MICA. Yes, you fulfil them! except, when by chance you go to sleep, as you did the other night

SCOL. Could I have gone to sleep!

MICA. Oh! I find no fault—quite the contrary—for it gave me the chance of descending to the terrace.

SCOL. What—alone!

MICA. Quite alone! And from there I saw some young persons who played—what do you call that game? Ah! hot cockles!

SCOL. Hot cockles! Ah! fie.

MICA. You don't like that game? Well, I don't know what caprice

came into my head, but in my turn, I felt an inclination to annoy you a little.

SCOL. Me, Princess!

MICA. Yes, I wanted to see you playing with these ladies, as the peasants played the other night.

SCOL. What! at hot cockles! never! (*scandalised.*)

MICA. Very well. Then, since you refuse me that pleasure, I will inform my father that you go to sleep instead of keeping watch on me.

SCOL. But, princess, that would compromise my position.

MICA. And I will add that you snore.

SCOL. I snore!

MICA. Very loud, too! Well, have you decided?

SCOL. Princess, your wishes are orders.

MICA. Now begin! you are it!

SCOL. I am it!—what?

MICA. Turn your back, and hold out your hand.

SCOL. That I—Oh! my ancestors. (*to MORALES.*) Go further away, sentry! (*Morales moves off.*)

MICA. (*to ladies of honor.*) Ladies, be careful that all goes loyally.

SCOL. What a position for a grand lady in waiting! (*She lowers her head in the hands of two maids of honor, who approach her.*)

MICAELA during that time, stealthily places a bit of ribbon among the flowers before JOSEFA's window.)

MICA. (*Aside.*) 'Tis done! just in time.

SCENE VI. *The same. The KING. (The King arrives furious. He stops, seeing the Camérera, who with her back turned towards him, holds out her hand, which he slaps vigorously on the palm.)*

### No. 3. Bis. Sortie.

SCOL. (*turning round quickly.*) 'Tis you! (*then recognizing him.*)

The King!

THE KING. 'Tis you I am in search of, Camérera! I have two words to say to you. Leave the princess with her maids of honor, (*to*

MICAELA, (*kissing her on the brow.*) Good morning, my daughter! Now go away, my child, go! (*aside.*) She is charming! (*MICAELA departs, escorted by her maids of honor.*)

CHO. (*resumed*) 'Neath these branches, &c.

*1o Tempo.*



SCENE VII. *The KING. SCOLASTICA, then DON MOSQUITOS.*MosQUITOS. (*Arriving out of breath.*) Sire!

KING. Yes,— I know,— you have failed! Stay! you are not in the way

SCOLASTICA. What brings your majesty here contrary to custom?

KING. This!— I will take no roundabout way—the prince has disappeared.

SCOLASTICA. Is it possible!

MosQUITOS. Yes, it is possible!

## LOST AT THE LATEST MOMENT.

## No. 4. Couplets of the King.

*Allo. ♪*

THE KING.

PIANO.

1st Coup. Lost at the  
2d Coup. Oft husbands,

la - test mo - ment, Fled is my son - in - law; Just when in roy - al fash - ion,  
wed - lock cheat - ing, Run from their wives a - way, But 'tis a strange pro - ceed - ing,

I looked a prize to draw. Had Prov-i - dence designed him A pug, or  
For this young bridegroom gay. My fear is, per - ad - ven - ture, That some re -

par - ro - quet, Tom - cat, or Mar - mo - set, A per - son - al might find him;  
 - port - er may In jour - nal - is - tic way; Re - late the whole ad - ven - ture.

But et - i - quette's strict law, That kings must hold in  
 What laugh - ter it would draw, If ev - 'ry - where one

awe, For - bids a prom - ise bind - ing. "Large re - ward for find - ing, A  
 saw A king - ly prom - ise bind - ing. "Large re - ward for find - ing, A

lost son - in - law!"  
 lost son - in - law!"

**KING.** He has slipped out of our hands. Impossible to find him! He is not a prince, he is an eel!

**SCOL.** Ah, sire, your Majesty astonishes me!

**KING.** Well, I don't astonish myself! I never, never do that. Besides, I was forewarned! I knew that the prince, while having the air of obeying the king, his august father, in reality cared little to marry my daughter.

**SCOL.** Truly!

**KING.** He is an original. He wanted to make a love match, — to choose a wife for himself, — like any commoner, without caring for the balance of power in Europe.

**SCOL.** Oh, sire! who could have supposed it?

**KING.** Nobody; 't is a state secret. I unfold it to you, but it is only because I cannot do otherwise. Were it not for that —

**SCOL.** I am no less flattered!

**KING.** That does not matter. Just see how grave the affair is! The king, his august father, — the father of my son-in-law, — had atrociously beaten our armies. He held the half of our states, and the European balance of power was disturbed. But I found a way to arrange all that. I proposed my daughter to him, for his son. We agreed. The peace is signed, the marriage fixed, and then, at the moment of being presented to me, nobody comes! The eel — I should say the prince — has disappeared!

**SCOL.** If any one had thought of mistrusting him!

**KING.** But I mistrusted him myself. I am always mistrusting people. The escort of honor which I sent to him was despatched only to watch him.

**MOS.** My troop of bombardiers! A chosen corps!

**KING.** Well, he allowed himself to be placed there in your chosen corps, yourself included, and stupidly, too. (*To SCOLASTICA.*) Just figure to yourself that I, this morning, after a restless night, started off to meet my son-in-law. Suddenly I saw a cloud of dust. In it was he, followed by his brilliant escort, dusty but splendid. I advanced and held out my hand. He opened his mouth and shouted, "Left wheel, close column, gallop, march!" (*To MOSQUITOS.*) And you and your bombardiers followed him into the wood.

**MOS.** The habit of obeying orders, sire! A chosen corps!

**KING.** Once in the wood, he has escaped you.

**MOS.** Oh! but we shall retake him, sire!

**KING.** I hope so; at last! That is not all of it. Listen to me, *camérera*; the princess must suspect nothing of this! That would be the devil to pay; you must make some pretext for telling her to shut herself up in her oratory for an hour or two. You will let no one have access to her. Meanwhile we'll keep on the lookout; he cannot be far away!

**MOS.** Not far!

**KING.** And to think that all the dignitaries are come together; that the grand *entrée* is fixed for four o'clock; it is three now,

and the bridegroom has failed us. (*SCOLASTICA raises her arms to heaven.*) Order arms! 't is useless. You have understood? Execute my orders, and let nobody suspect anything. Go! (*SCOLASTICA goes out.*)

#### SCENE VII.

*The KING, MOSQUITOS; then BALDOMÉRO, MORALES, platoon of Guards.*

**KING.** Now, colonel, bestir yourself! You stand there like a stump.

**MOSQUITOS.** A noble stump, nevertheless, sire! for my ancestors.

**KING.** There is no question of them! Beat the bush; send out a company, — two companies; seeing that I am forced to track my son-in-law like a common rabbit!

**BAL.** (*enters, sees the KING.*) The King! halt.

**KING** (*to MOSQUITOS.*) Come, now; good! What is all that?

**MOS.** The relief guard, sire!

**KING.** (*Aside.*) All right! don't look vexed; a monarch must never seem — (*Aloud.*) Ah! 't is you, my braves; very well, very well! I am content; quite content! Brigadier, 't is a festival to-day; do not refuse any favors to your men. (*BALDOMÉRO salutes with his sword.*) (*To MOSQUITOS.*) And now, — more than forty-five minutes — Attention! Bombadier Mosquitos, forward, quick time, mar-r-r-ch! (*He goes out, followed by MOSQUITOS.*)

#### SCENE VIII.

*BALDOMÉRO, MORALES, Guards; then JOSÉFA.*

**BAL.** You have heard, messieurs, that in honor of the princess's marriage there will be leaves granted for everybody. Break ranks!

**MOR.** Well, then, my brigadier, instead of returning to the inn I beg you will allow me to remain here, near my promised bride!

**BAL.** How! your promised bride!

**MOR.** Yes, she lives here. (*Knocks at the door.*) Joséfa, you can come out. (*JOSÉFA appears.*)

**BAL.** Ah! that is your bride; that young girl?

**JOS.** At your service. Mr. Brigadier, and if your men here have need to refresh themselves, I have all that will be wanted.

**BAL.** That is not to be refused, my fair damsel. (*JOSÉFA returns to the house.*) (*To MORALES.*) She is charming, that young girl

**MOR.** I flatter myself so, brigadier!

**JOS.** (*returns with bottles and glasses.*) Here you are, gentlemen!

**BAL.** Thanks, my charmer!

**JOS.** And you, Morales, help me do the honors.

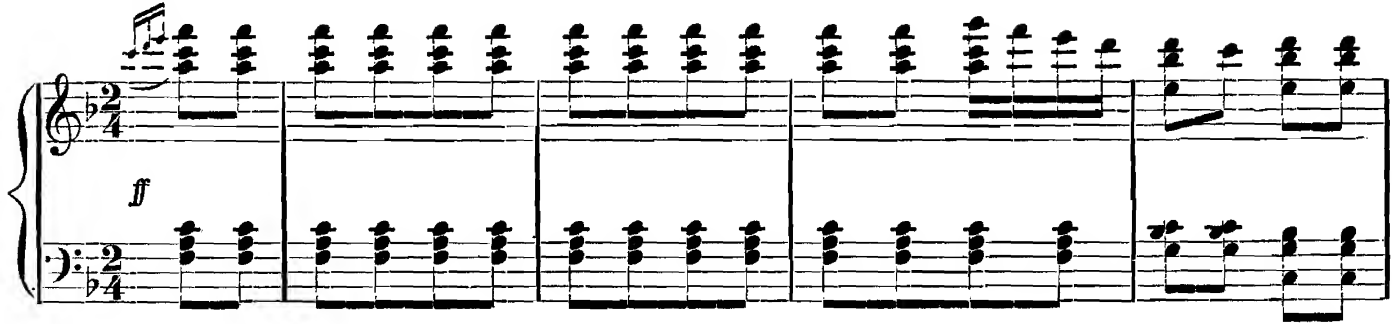
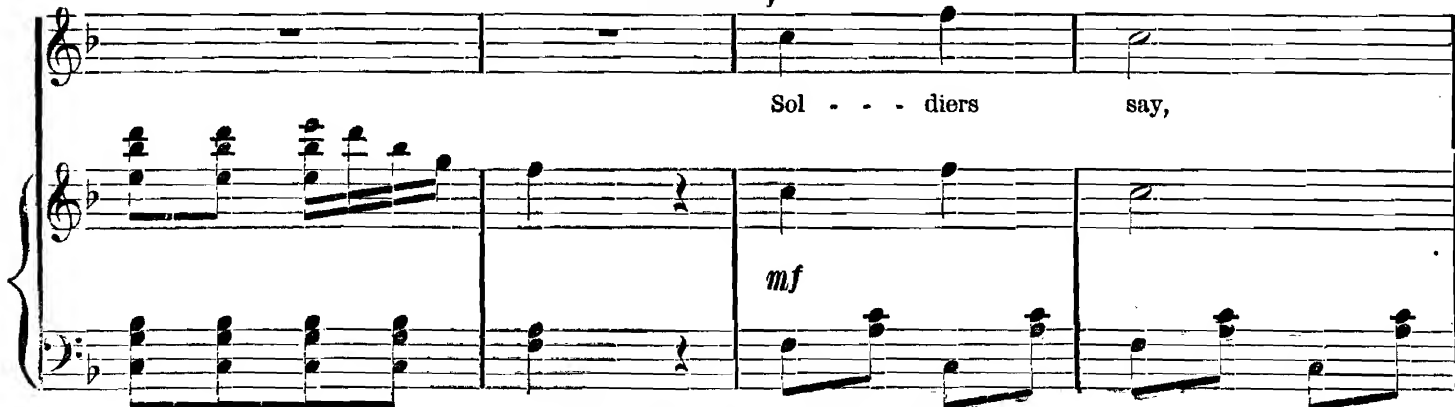
**MOR.** Willingly. Come, gentlemen, let us drink to my Joséfa.

**BAL.** Yes, yes! to Joséfa.

**ALL.** To Joséfa!

## SOLDIERS SAY.

No. 5. Drinking Song.

*Vivo.*MORALES. *f*

af - ter long pa - rad - ing, With rays of sun - shine o - ver head.....

TENORS. *f*

With rays of sun - shine o - ver head.

BASSES. *f*

With rays of sun - shine o - ver head.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). It contains the lyrics "af - ter long pa - rad - ing, With rays of sun - shine o - ver head.....". The middle two staves are for Tenors and Basses, both marked with a forte (*f*) dynamic. They enter with the lyrics "With rays of sun - shine o - ver head." The piano accompaniment is shown in the bottom two staves, featuring a steady eighth-note pattern in the right hand and chords in the left hand.

They must have pour'd a draught per - suad - ing, A generous wine of ro - sy red.....

A

A

*f*

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) has the lyrics "They must have pour'd a draught per - suad - ing, A generous wine of ro - sy red.....". The Tenor and Bass staves (middle two) have rests followed by a single note marked with a forte (*f*) dynamic, with the letter "A" written below each staff. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern, ending with a forte (*f*) dynamic. The key signature remains one sharp (F#).

..... But, if 'tis the hand of a

gener - ous wine of ro - sy red.

gener - ous wine of ro - sy red.

maid - - en, That .... fills his gob - - let to the brim,

With de - - light his brave soul is la - - den; For he has

The musical score is written for a voice and piano. The voice part is in a single system with lyrics. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). The tempo/mood is marked *mf* (mezzo-forte) in the first system and *f* (forte) in the third system. The lyrics are: "..... But, if 'tis the hand of a gener - ous wine of ro - sy red. gener - ous wine of ro - sy red. maid - - en, That .... fills his gob - - let to the brim, With de - - light his brave soul is la - - den; For he has".

all that pleas - es him. Ah !...

For all he has, that pleas - es him.

For all he has, that pleas - es him.

*f* *dim.*

This system contains three staves. The top staff is a vocal line with lyrics 'all that pleas - es him.' and 'Ah !...'. The middle two staves are a piano accompaniment with lyrics 'For all he has, that pleas - es him.' repeated. Dynamics include *f* (forte) and *dim.* (diminuendo).

..... Fill, Jo - sé - fa, red or

*p*

This system contains two staves. The top staff is a vocal line with lyrics '..... Fill, Jo - sé - fa, red or'. The bottom staff is a piano accompaniment. Dynamics include *p* (piano).

white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our

This system contains two staves. The top staff is a vocal line with lyrics 'white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our'. The bottom staff is a piano accompaniment.



*f*

glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,

*f*

Pour us wine, then, red or white, Your health we'll drink! Comrades,

*f*

Pour us wine, then, red or white, Your health we'll drink! Comrades,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a forte (*f*) dynamic. The lyrics are "glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,". The second and third staves are piano accompaniment, also marked with *f*. The fourth staff is a grand staff (treble and bass clef) with a piano accompaniment, marked with *f*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

*sf p*

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

*sf p*

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

*sf p*

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a *sf p* dynamic. The lyrics are "we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,". The second and third staves are piano accompaniment, also marked with *sf p*. The fourth staff is a grand staff (treble and bass clef) with a piano accompaniment, marked with *sf p*. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

*sf p*

*sf p*

*sf p*

*sf p*

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

*cres.*

*cres.*

*cres.*

*cres.*

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....

The first system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and a fermata over the final note.

.....

.....

.....

The second system continues the vocal and piano parts. The vocal lines have rests with dotted lines indicating continuation. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

MORALES. *f*

Sol - - dier life,

*mf*

The third system begins with the section header 'MORALES. f'. It contains three staves. The vocal line has the lyrics 'Sol - - dier life,'. The piano accompaniment features a more active melody in the right hand and a steady bass line. A dynamic marking of *mf* (mezzo-forte) is present in the piano part. The system concludes with a double bar line.

brave is, all con - tents him; Of dan - ger he is ne'er a - fraid. ....

TENORS.

Of dan - ger he is ne'er a - fraid.

BASSES.

Of dan - ger he is ne'er a - fraid.

*f*

But when thirst wor - ries and tor - ments him, His val - or less by half is made, ..

His

His

*mf* *f*

*mf*

..... Sol - - dier boys a - - - dore fe - male

val - or less by half is made.

val - or less by half is made.

*mf*

beau - - ty, And to kneel be - fore two fine eyes;

*f*

Flames he'd pass as a pleas - ant du - - ty, For love and

*f*

wine, his gods com - prise. Ah !...

*f* For love and wine, his gods com - prise.

*f* For love and wine, his gods com - prise.

*dim.*

..... Fill, Jo - sé - fa, red or

*p*

white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our

*f*

glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,

*f*

Pour us wine, then, red or white, Your health we'll drink! Comrades,

*f*

Pour us wine, then, red or white, Your health we'll drink! Comrades,

*sf p*

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

*sf p*

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

*sf p*

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

*sf p*

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

*sf p*

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

*sf p*

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The lyrics are repeated on each staff. Dynamics *sf* and *p* are marked above the final notes of the vocal line on each staff.

*cres.*

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

*cres.*

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

*cres.*

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

*cres.*

The second system also consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The lyrics are repeated on each staff. Dynamics *cres.* are marked above the vocal line on each staff.



out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....".

The second system of the musical score consists of three staves. The top two staves are vocal lines, both of which are empty, indicating a rest or a break in the vocal line. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....".

The third system of the musical score consists of two staves. The top staff is a vocal line, which is empty, indicating a rest or a break in the vocal line. The bottom staff is a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "out a bump - er, Boys, we'll drink to - night, To beau - - ty bright! .....".

BAL. (*To his men.*) Come boys! (*to MORALES.*) you stay here?  
 MOR. Well—yes, my brigadier, since you allow me.  
 BAL. All right! I understand your motive. Above all, since I have seen your lady-love.  
 JOS. Mr. Brigadier is very amiable.

BAL. Especially, when he is going away; is it not so, little one? It is quite natural! Come on, the rest of you! shoulder arms and forward, march! (*resumption of the Sortie by the Orchestra. MORALES gives his halberd to one of his comrades. The guards march off with the Brigadier.*)

## No. 5. Bis.

## SORTIE.

*Vivo.*

## SCENE X.—MORALES, JOSEFA.

MOR. At length we are by ourselves, we two—while awaiting a day when we shall be still more by ourselves; still more face to face!

JOS. (*lowering her eyes.*) That will come!

MOR. My darling Josefa! how charming you are!

JOS. You think so?

MOR. I really think so! fresher than flowers. Say now, is it to-day again, that you will give me one of those lovely roses?

JOS. If you like! (*She goes to the rose bush by herself, and sees the signal.*) Oh!

MOR. Happily, we have time before us.

JOS. Yes, we have time, but you must go away, now.

MOR. How—must go away?

JOS. Yes, go away—just now.

MOR. But it is not two minutes—

JOS. 'Tis all the same—

MOR. But why do you wish to be left alone?

JOS. (*embarrassed.*) Why—for nothing.

MOR. (*seeing the ribbon in her hand.*) What ribbon is that? a signal, perhaps!

JOS. And suppose it should be?

MOR. From some lover? Ah! Josefa! if ever—

JOS. Jealous pate! (*she laughs in his face.*)

MOR. Well no—I am all confidence—but tell me all about it!

JOS. You swear to be silent? well! this ribbon is a signal, announcing to me that the princess Micaela is coming here, to talk with me.

MOR. Here! the princess! who never goes out, unless accompanied by her ladies!

JOS. Precisely so! It is that which depresses her, the poor lady Micaela! so for distraction, and to rest herself from all court ceremonials, she comes here sometimes disguised.

MOR. Disguised?

JOS. Eh! yes! I have loaned her one of my robes, and when she knows she will not be disturbed or noticed, she leaves all her beautiful surroundings and comes to talk with me, or take me to walk with her.

MOR. Who would ever have suspected that! (*looking out back.*) 'Tis true, all the same, one would say that is she coming now.

JOS. Yes, it is she—be off!

MOR. Only one kiss—

JOS. (*pushing him away.*) Go along! (*he goes.*)

SCENE XI. MICAELA is unrecognisable, she has left off her powder and high heels, and wears a costume like that of JOSEFA  
 MICAELA. Josefa, are you alone? MICAELA. So much the better.  
 JOSEFA. Yes!

## AH! LIFE 'TIS OF A SLAVE.

### No. 6. Rondeau.

*Allegro.*

Piano introduction in 2/4 time, key of D major. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (f) dynamic.

MICAELA.

Vocal and piano accompaniment for the first line. The vocal line begins with a rest followed by the lyrics "Ah! life 'tis of a slave, My own Jo-se-fa brave, This". The piano accompaniment continues with chords and single notes. A fermata is placed over the eighth measure of the piano part.

Vocal and piano accompaniment for the second line. The vocal line continues with the lyrics "court-ly mas-que-ra-ding; I 'scape the tire-some crew, And". The piano accompaniment continues with chords and single notes.

Vocal and piano accompaniment for the third line. The vocal line continues with the lyrics "steal an hour or two, My bore-dom thus e-va-ding! As". The piano accompaniment continues with chords and single notes.

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toward the pal - ace gate, We march'd in sol - emn state, The sud - den whim pos-sess'd me To

The first system of the musical score. The vocal line (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a descending eighth-note scale. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

send my train a - way, And roam the woods all day, Where no one could mo -

The second system of the musical score. The vocal line continues with a descending eighth-note scale. The piano accompaniment maintains the same rhythmic pattern with chords in the right hand and a steady bass line in the left hand.

- lest me. A crowd of cour - tiers gay, of min - is - ters at

The third system of the musical score. The vocal line has a quarter rest followed by a half note G4. The piano accompaniment includes a piano (*p*) dynamic marking. The right hand features a melodic line with a slur, and the left hand has a steady bass line.

bay, In pass - ing on me wait - - ed With fool - ish com - pli -

The fourth system of the musical score. The vocal line continues with a descending eighth-note scale. The piano accompaniment features a melodic line in the right hand with slurs and a steady bass line in the left hand.

- ments, with speeches and comments, Were on this marriage sta - ted, At right, an

ad - mir - al, At left, a gen - er - al, The chief po - lice rav'd

mad - ly, The coun - cil - ors of state Filed in, both small and great, And

I was pun - ished bad - ly! But old cam - ere - ra grand, Soon

*1o Tempo.*

*p*

set me free off hand, Who'd have be - lieved the sto - ry? And

stop - ping this mad crew, She led me safe - ly through, E'en to my o - ra - to - ry. "You'll

shut yourself in here, And noth - ing have to fear, In care of blessed

Ma - ry; She'll watch o'er you with care, To vex you none will

dare, In this, her sanc - tu - a - ry." Then in haste I put on this

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "dare, In this, her sanc - tu - a - ry." Then in haste I put on this

robe of mod - est tone, And in a jiff was rea - dy; In a

The second system of the musical score, measures 5-8. The key signature changes to two sharps (F# and C#). The lyrics are: "robe of mod - est tone, And in a jiff was rea - dy; In a

whirl of de - light, Toward you I took my flight, By the pos - tern, all

The third system of the musical score, measures 9-12. The key signature remains two sharps. The lyrics are: "whirl of de - light, Toward you I took my flight, By the pos - tern, all

stea - dy. And trembling with de-light, Toward you I took my flight, By ways all right, and

The fourth system of the musical score, measures 13-16. The key signature remains two sharps. The lyrics are: "stea - dy. And trembling with de-light, Toward you I took my flight, By ways all right, and

stea - - - dy. I'm free and find re - lief, In these, my skirts so brief, I

run, the dust - I scat - ter, For - get - ting all, point blank, My

court - iers and my rank, The prayers and all that mat - ter. Ah!

life this of a slave, My dear Jo - se - fa brave, This court - ly mas - quer - a - ding, To



fly this tire-some crew, And take an hour or two, The fun of es - ca - pad - ing. My

own Jo - se - fa dear, Be - hold me near you here! Ah!..... My

dear, I'm free, be - hold me here!

own Jo - se - fa dear, I'm free, be - hold me here!

JOSEFA. And the old Camérera—  
 MICAELA. At the grand gate, while I escaped by the little one, of which you gave me the key.  
 JOSEFA. That leads to the woods.  
 MICA. Precisely so. Let us see now—what have you got to tell me? What news? Do they talk of my marriage? What do they say of the bridegroom? For all my subjects, as papa says, know him before I do. Have you had a glimpse of him?  
 JOSEFA. Oh, I have had a good look at him!  
 MICA. And how is he?  
 JOSEFA. A handsome cavalier!  
 MICA. Ah! So—  
 JOS. With an air frank and gay.  
 MICA. All right!  
 JOS. All the women think him handsome.  
 MICA. So much the better! Ah! if I could love him—think of that! I have been bored for so long a time, and now am about to have a husband,—handsome, young, and gay,—but it is like a dream! He will love me, too, will he not?  
 JOS. He would be hard to please, if he did not!  
 MICA. And then he—he will not, perhaps, hold on to etiquette forever. He will have some good moments. Ah, decidedly, marriage is a good invention!  
 JOS. Oh, yes!  
 MICA. What makes you sigh?  
 JOS. Ah! 'Tis that I, too, would like to be married.  
 MICA. (*Curious.*) So! With whom?  
 JOS. With a handsome soldier.  
 MICA. (*Imitating her.*) A handsome soldier. That was well said.  
 JOS. But they will not allow him to marry me, because he is not yet a brigadier.  
 MICA. Is that all? Give me his name, and the number of his company.  
 JOS. Would you condescend? Oh, how good you are! (*Shouts of laughter heard*)  
 MICA. Who is coming here.  
 JOS. (*Looking back.*) Ah! They are some young girls, the brides of to-morrow, you know. Now go away. If they should recognize you—  
 MICA. Bah! There is no danger. It will amuse me. But your handsome soldier?  
 JOS. (*Taking a letter from her pocket.*) Stay! Here is a letter from him. You will find in it the desired information. He talks to me of nothing else!

SCENE XII.—*The same.* INEZ, PEPA, DOLORES, ANITA, and young girls.

DOLORES. 'Tis too bad!  
 ALL. It is an injustice!  
 DOL. (*Seeing MICAELA*) Ah! You are not alone?  
 JOS. (*Hesitating.*) It is—  
 MICA. (*Whispering to her*) Your cousin!  
 JOS. It is my cousin!  
 PEPA. You have never spoken of her to us.  
 MICA. I came from the province for the marriage festivities!  
 DOL. Ah, yes! The festivities!  
 ANITA. They might have been made more gay for us.  
 INEZ. You know we did not succeed—  
 MICA. In what?  
 PEPA. We sent a petition to the princess.  
 MICA. To the princess?  
 ANITA. To ask of her a dowry, according to usage.  
 DOL. Then it is—and we may say it is—well gotten up. (*Gives petition to MICAELA.*)  
 MICA. Let me see it.  
 ANITA. We talked to a fine lady. (*Aping the ceremonial.*)  
 INEZ. (*Doing the same, and making three curtseys.*) Who carried our petition to the Camérera?  
 PEPA. Who sent us back to the fine lady.  
 DOL. Who told us that the princess was in retreat, in her oratory.  
 INEZ. And that nobody could speak with her.  
 MICA. (*During this time has approached the table, where JOSEFA has left pen and ink, and signs it unobserved.*) Well, it seems to me the fine lady explained at cross-purposes.  
 ANITA. Why so?  
 MICA. Because I see on your petition the word "granted," and the signature of the princess!  
 ALL. Let's see! Let's see! (*They all look.*) 'Tis true! Ah, what happiness! A dowry! A dowry!  
 ANITA. What good luck!  
 PEPA. Well, let us go and amuse ourselves!  
 DOL. Let us dance!  
 ANITA. Let us sing!  
 DOL. Who knows a rondo, to which we can dance?  
 MICA. (*To JOSEFA.*) A rondo? Do you recall one, Josefa, that we heard the other day?  
 JOS. The song of a young girl who wanted a husband of her own choosing?  
 MICA. That song ought to suit bravely; if you like, I will sing it for you. ALL. Yes! Yes!

## A HUSBAND, MY DAUGHTER DEAR.

### No. 7. Rondo. *Allegretto.*

The musical score is for a Rondo in G major, 2/4 time, marked 'Allegretto'. It consists of two systems. The first system is an instrumental introduction for piano, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The melody is in the treble staff, starting with a quarter rest followed by a quarter note G, then a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords. The second system is for voice, labeled 'MICAELA. 1st. verse.' It also has a treble and bass staff. The vocal melody is in the treble staff, with lyrics written below it. The piano accompaniment continues in the bass staff. The lyrics are: 'A hus - band, my daughter dear, I've found you, to my lik - ing. Pa - pa, he's not'.

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young, I fear, Nor with good looks strik - ing, Nor with good looks striking! Gold he has, in

store,— Wealth and honored station, What would you have more? I'd a husband

find, suit - ed to my mind. Neath ha - zel branch - es, dai - ly, We'll

1ST SOP. *mf*

Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *mf*

*piu. f*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No  
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

*(They all dance, the princess with them.)*

bolts or bars are made, That can make young love a - fraid! La la  
 bolts or bars are made, That can make young love a - fraid! La la la la

la . . . . .

la . . . . .

The first system of the musical score consists of four staves. The top two staves are vocal lines, both in treble clef with a key signature of two sharps (F# and C#). The vocal lines are marked with the syllable "la" and have dotted lines indicating a long note. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in A major. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

MICAELA.  
*2d. verse.*

- - Dear fa - ther, this is my friend, Let me now pre - sent you. Your choice I do

*p*

The second system of the musical score also consists of four staves. The top staff is the vocal line for Micaela, in treble clef with a key signature of two sharps. It contains the lyrics: "Dear father, this is my friend, Let me now present you. Your choice I do". The second and third staves are empty, likely for a second vocal part or a different instrument. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in A major. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A dynamic marking of *p* (piano) is present in the first measure of the right hand.

not commend! I do, so con - tent you, I do, so con - tent you. Haste our hands u -

- nite! To our vows as - sent you, Wed - ded let us be! 'Fore all else, you

see, I must suit - ed be. Neath ha - zel branch - es, dai - ly, We'll

1ST SOP. *f*

Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *f*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No  
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

(All dance.)

bolts or bars are made, That can make young love a - fraid! La la  
 bolts or bars are made, That can make young love a - fraid! La la la la

la

la

MICAELA.

*3d. verse.*

- - The fa - ther, who'd not re - lent, Swore he'd still op - pose her, His child to the

*p*



convent sent, There they did en - close her, There they did en - close her; She, all day, moaned

there,— Hope did not com - pose her, Ta'en thus in a snare, But she, one dark

night, with her love took flight. *pp* Neath ha - zel branch - es, dai - ly, We'll

1st SOP. *pp* Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *pp*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No  
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

*(They all dance.)*

bolts or bars are made, That can make young love a - fraid! La la  
 bolts or bars are made, That can make young love a - fraid! La la la la

The musical score for page 85 is written in A major (three sharps: F#, C#, G#) and consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the syllable 'la' and is followed by a series of dotted lines, indicating a melodic line without lyrics. The piano accompaniment is divided into two staves: the right hand plays a continuous eighth-note pattern, while the left hand plays a steady quarter-note bass line. The second system continues the piano accompaniment, with the right hand featuring some chords and the left hand maintaining the bass line. Dynamic markings 'f' (forte) and 'ff' (fortissimo) are present in the lower right of the second system. The score concludes with a double bar line.

( At the end of dance, GAETAN puts his head over the wall, and applauds. All the girls scatter, with a loud cry.)

JOS. (*Looking at the Prince. To MICAELA.*) 'Tis he, the Prince, your future husband!

MIC. Are you sure of it?

JOS. Perfectly, I saw him well, when he came into the city.

MIC. Well then, leave us.

JOS. What, alone by yourselves?

MIC. Why not, indeed? She is right. (*She goes out, during that time, the Prince has succeeded in scaling the wall. MICAELA hooks her skirt to the thicket at the right.*)

SCENE XIII—MICAELA. GAETAN.

MIC. (*Pretends to be unable to unhook her dress.*) Ah! mon Dieu! I shall never get free!

GAE. (*Helping to free her.*) There, 'tis done!

MIC. (*Making him a curtsey.*) Thanks, monsieur, now I can get away.

GAE. I have then the air of a malefactor—everybody flies at my approach.

MIC. Well, you have a way of presenting yourself.

GAE. You, at least, would be more brave!

MIC. On the contrary—I am much alarmed, and beg you to allow me to depart.

GAE. Why so?

MIC. Because a young girl should not stop to talk with a chance-

GAE. If the chance-comer has only proper things to say; for instance: how charming she is, full of graces and attractions!

MIC. Oh! you have something else to do than to tell me that; in an hour, you are going to wed the Princess.

GAE. Ah! you know me, then?

MIC. I was upon the plaza this morning when you made your grand

entrance. (*aside.*) Josefa was right; he is very good looking, my future husband.

GAE. Well, if I am about to wed the princess, it is no reason against my taking a finger at the court.

MIC. You are disposed to joke?

GAE. With you, as long as you please, but this is no less a serious affair—yes, the more I look at you, the more I find you to my taste: 'tis that you are good looking! very! You have caught my heart at first sight, and to prove it to you, I bestow upon you my confidence; fancy to yourself, my charmer, that they mean to marry me in spite of myself.

MIC. Ah!

GAE. I had the pretension, foolish as it may seem, to choose for myself the one whom I should marry. Ah! well, yes! they they were papa's state ministers who have chosen for me. When I wished to protest, they laughed in my face; and they ordered me on horseback.

MIC. Thus—all at once—

GAE. Mon Dieu, yes, with a company of bombardiers, sent by my future father-in-law, to watch me closely, double quick time gallop, and here I am!

MIC. But I do not see your company?

GAE. I lost it in the wood. It amused me a little to torment my guardians—but they will know how to catch me again. I shall marry their princess, because we cannot always do as we wish. But what I know very well, is, that I shall never love her, the Princess Micaela! that I will never look in her face! that I will never speak a word to her!

MIC. Are you quite sure of that?

GAE. I'll take my oath of it before you, and that oath I will keep! Ah! they force me to marry her!

No. 7. Bis.

SORTIE.

10 tempo.

## BY THEE I SWEAR.

No. 8. Romance and Duet.

*Andante moderato.*

GAETAN.

1st. VERSE. By

thee, I swear, O loveliest crea - ture, By those eyes that put stars to shame; No

glance of mine ev - er shall teach her That I her hus - band am, more than in name. Thee a -

lone I love; when I meet her, Like mar - ble, for cold - ness I'll be, Ah !.... No sweet em -

- brace, not a fond kiss shall greet her! All's for thee! all's for thee! No sweet em-brace, not a fond

kiss shall greet her, O my fair one, O my fair..... one, all is for

*Piu f* *p*

2d. VERSE. By

*mf*

force compell'd though I should mar - ry, I ne'er shall love her, here I swear. With

*p*

you a - lone my heart will tar - ry, No love with thine shall her heart ev - er share; Our young

The first system of the musical score. The vocal line is in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains the lyrics "you a - lone my heart will tar - ry, No love with thine shall her heart ev - er share; Our young". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines.

lives henceforth un - di - vid - ed, In joy or sor - row still shall be: Ah!.... with fear-less

The second system of the musical score. The vocal line continues with the lyrics "lives henceforth un - di - vid - ed, In joy or sor - row still shall be: Ah!.... with fear-less". The piano accompaniment features a more active bass line with eighth notes and chords.

trust my fu-ture is de - cid - ed; All's for thee! None but thee! No glance or kiss to her shall

The third system of the musical score. The vocal line continues with the lyrics "trust my fu-ture is de - cid - ed; All's for thee! None but thee! No glance or kiss to her shall". The piano accompaniment has a steady eighth-note bass line.

be con - fid - ed, O my fair one, O my fair..... one, all is for

The fourth system of the musical score. The vocal line concludes with the lyrics "be con - fid - ed, O my fair one, O my fair..... one, all is for". The piano accompaniment includes dynamic markings: *Piu f* (Piu forte) and *p* (piano).

## MICAELA.

thee ! For this young wife, have you, my lord, no feel - ing ? What ! no af-

- fec - tion show ? Full well I know how all would blame me, A blush of

shame comes o'er me steal - ing. All for me ? No, no ! I'd re -



- nounce it, to your man - ly heart ap - peal - ing, That on your wife you should the whole be-

*A tempo moderato.*

- stow.  
GAETAN. All mar - ried men, I

Ere her I see, I swear the prin - cess ne'er to love.

*A tempo moderato.*

*a tempo.*

fear, Are but too disposed to rove.

Such slav-ish chains to wear, No constraint my heart could

*a tempo.*

*suivez.*

Variante.

prove, the best can hard - ly

Temp - ta - tion's test to prove, E'en the best can hardly bear Temp - ta - tion's test to

move. My wife I ne'er can

*f*

*poco rit.* *a tempo.*

prove. When homes we're un - der - tak - ing, Why quar - rel all the day? The

love.... No bonds like those on - tak - ing, Could my af - fec - tion sway; Be -

*a tempo.*

*suivez.* *p*

wis - est course then tak - ing, Is, to love al - way. When

fore this mar - riage mak - ing, Ne'er to love, I say. No

homes we're un-der - tak - ing, Why quar-rel all the day? Ah!

bonds like those on - tak - ing, Could force me to o - bey, Be -

Why?..... I think the wise course

fore the mar-riage mak - - - ing, Be - fore this mar - riage

*ad libitum.*

*suivez.*

tak-ing, Is, to love al - way, The wise course tak - ing, Yes, the

mak-ing, Ne'er to love I say. Be-fore this mar-riage mak -ing, Ne'er to love, I

*a tempo.*

*Pressez.*

wis - est Is to love al - way..... Yes! the

say, No mar - riage shall me sway,..... Hear me

*Pressez.*

*f*

*a tempo.*

wis - est is lov - ing al - way!.....

swear, no forced vows shall me sway..... (He wishes to embrace her again.)

*a tempo.*

*f*

MIC. Ah! no, enough of this.

GAE. You think so—I do not find it so myself. See here. All I have said to you, I have said it to my father. I have written it to my father-in-law. They have believed that I should end by yielding; but never. When I have taken a thing into my head, and even when the Princess might turn out as pretty as they pretend—

MIC. Ah! you have been told so?

GAE. Bah! what is all that to me, since I have no desire to see her?

MIC. That's so. (*she retires a little.*)

GAE. Don't go away. Mon Dieu! What a ferocious young girl! (*He brings her back by the two hands, and regards her attentively.*) For that matter, it seems you are not thus with everybody.

MIC. What makes you think so?

GAE. Oh! it is very simple. (*always holding her by the hands.*) There is a bit of a letter just showing itself above your corset, and I can read three words on it, "My dearly beloved"—

MIC. (*trying to free herself.*) Monseigneur! (*GAETAN snatches the letter.*)

GAE. Poor child! she is all of a tremble.

MIC. Give me back that letter—it is not mine.

GAE. Oh, yes—naturally. Let me only look at the name of the young fellow. Morales—a pretty name—and yours, too? Senora Josefa, gardener at the palace. (*giving back the letter.*) So you are of the household?

MIC. (*taking her part.*) Yes.

GAE. Service near the Princess, perhaps?

MIC. Very near. There are days when I do not leave her!

GAE. Ah! so much the better, I shall find you again.

MIC. Perhaps?

GAE. And what I shall say to my wife I will say to you.

MIC. (*Trying to get away.*) But, Monseigneur!

GAE. For, you see, decidedly, I love you madly.

MIC. How so? all at once? without knowing me? 'Tis that you don't know—I am to be married tomorrow.

GAE. With the man of the letter—What matters it? I, too, am going to marry—You see that prevents nothing.

MIC. (*defending herself.*) Ah! as for me, Monseigneur, I have scruples.

GAE. Listen, Josefa; I swear to you—(*a sound of voices is heard, a helmet, then a head, appear above the wall.*)

MIC. (*freeing herself.*) I am off! (*runs off.*)

## CHORUS OF BOMBADIERS.

### No. 9. FINALE. Couplets et Strette.

SCENE XIV.—DON MOSQUITOS, the BOMBADIERS, GAETAN.

*Allegro. (Mosquitos appearing.) (Spoken.) It is he!* *It is he!*

*It is he!* *Sya.*

GAETAN (*scales the wall, then opens the gate to the Bombadiers.*) The Bombadiers! The devil take them! All was going on so well

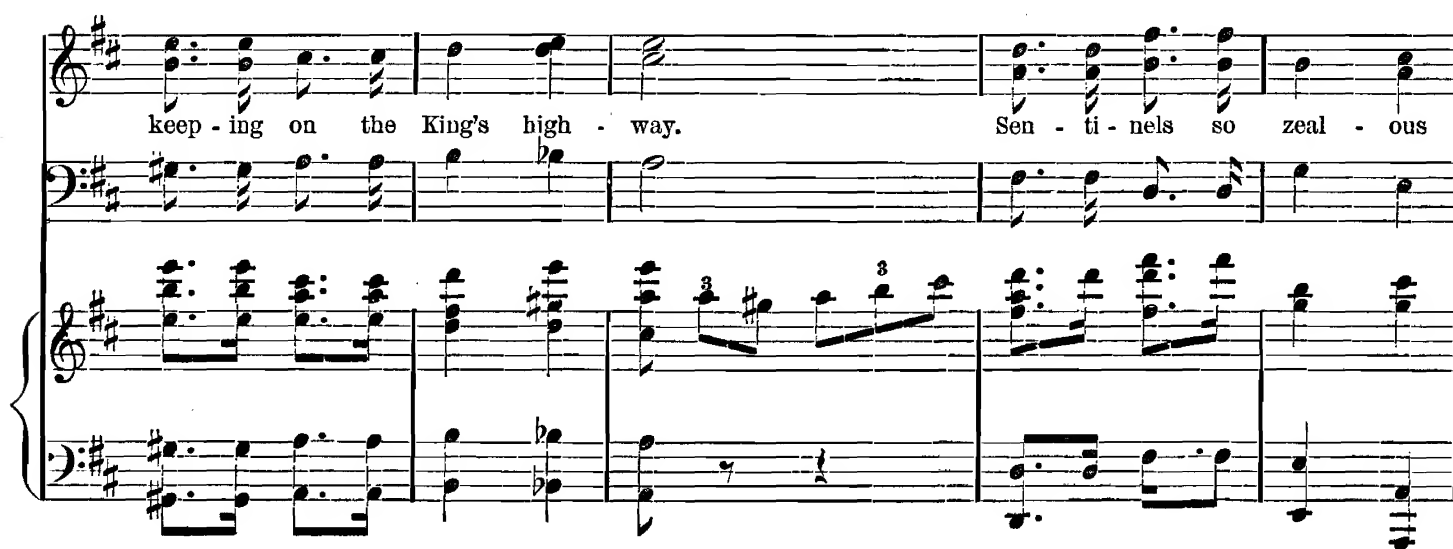
*p crescendo. poco. a poco.*

*f sempre cres.*

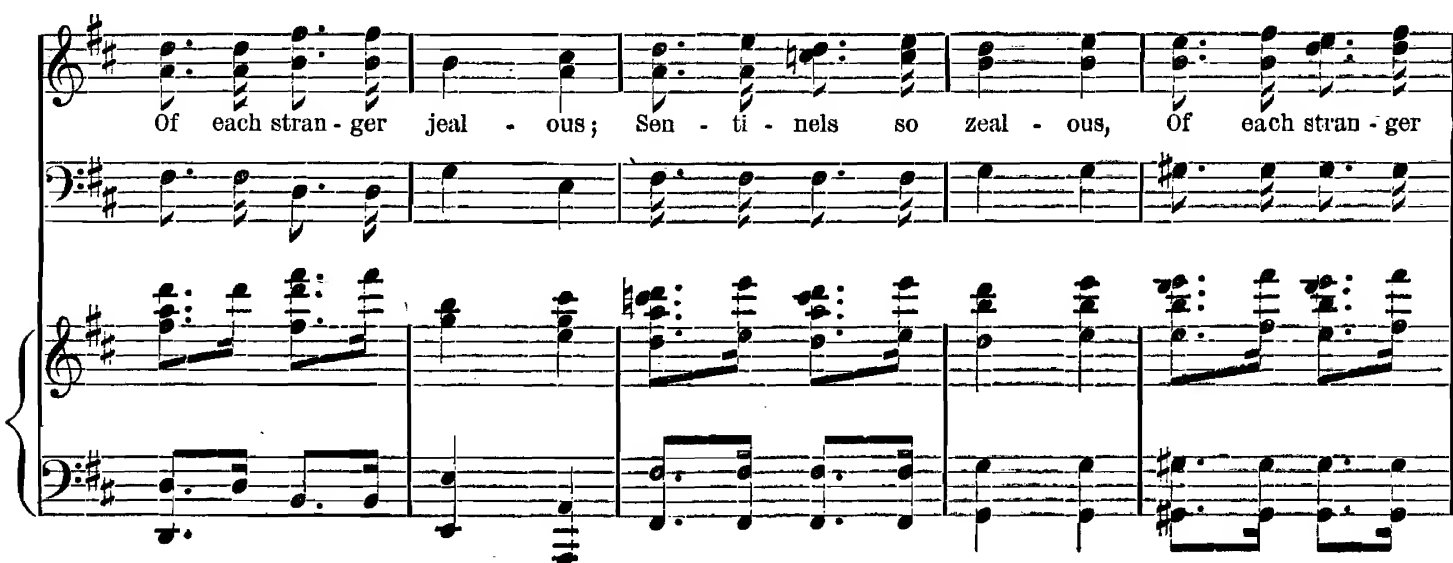
## TENORS.

*f* *Allo vivo.*


Vi - gi - lance un - sleep - ing, Its re - ward is reap - ing; While our watch we're



keep - ing on the King's high - way. Sen - ti - nels so zeal - ous



Of each stran - ger jeal - ous; Sen - ti - nels so zeal - ous, Of each stran - ger

*Allegro moderato.*

jeal - ous, Which way, who can tell us, Came the bride - groom gay!

*p*

*Mosq.*GAETAN. (*Aside.*)

Ah! at last we find your high - ness, We've vain - ly sought all day! Deuce take you all, I

*Mosq.*

say; From this charm - ing flir - ta - tion me to tare a - way! The King; his daughter fair, the

*sempre. p*

GAETAN. (*With spite, seeing*

Prin - cess, For you im - pa - tient wait. To wel - come you in state. Well, come, move

*himself surrounded on all sides.)*

on! You're ready yet? MAG.  
Your high - ness will not need To take the trouble to re-mount your

What! in the roy - al park!  
steed; Allow me to re - mark, We're in the roy - al park. Yes, in the roy - al



GAETAN. (*aside.*)

park. O charm-ing maid, what de-light still con-trols me, Her home is here, 'tis

*mf*

plain, I'll find her soon a-gain. Ah! how that ar - - - dent hope con -

-soles me! I yet shall find her here a-gain!..... Ah! ardent hope that still consoles

*1o. tempo.*

me!

***f*** TENORS.

Vi - gi - lance un - sleep - ing, Its re - ward is reap - ing; While our watch we're

***f*** BASSES.



keep - ing on the King's high - way. Sen - ti - nels so zeal - ous



Of each stran - ger jeal - ous; Sen - ti - nels so zeal - ous, Of each stran - ger



*Meme mouvt.*

jeal - ous, Which way, who can tell us, Came the bride - groom gay !

*Meme mouvt.*

**f**

*(Some pages appear in the back.)*

*They see the Prince, lift their arms and call out to others at a distance.)*

The PAGES.

Most as - tound - ing ad - ven - . . . . .

*p*

- ture! What a won - - drous ad - ven - ture! If this his high - ness

*p*

(All run together.)

be!  
TENORS. *p* BASSES.

What a won - drous ad - venture? Ah! yes, in truth, 'tis he! 'Tis the groom of the

for the bride All de -

'Tis the groom, 'Tis the prince,

bride, The Prince, we all de - cide! for the bride, All de -

*crescendo.*

- cide! for the bride All de - cide!... all de - cide!

'Tis the groom, 'Tis the prince, All de - cide!... all de - cide!

- cide! for the bride, All de - cide! Yes, 'tis the Prince, we all de - cide!

*crescendo.*

(THE KING enters.) THE KING. (*Recit.*)

An - ces-tors of my race! Can I believe my

*Recit.*

*f* *fp*

eyes, That such things could take place? He must have scaled the wall. My call an - ti - ci -

*suivez.* *p*

*Allegro. mesure.*

GAETAN.

- pat - ing, While I at the gate my new son was wait - ing ! I am here, mon-sei-

THE KING.

*(Aside.)*

- gneur. Most delight - ed, I'm sure ! I my rage must en -

- dure. Son - in - law, I free - ly par - don your quite ec - cen - tric way of en - ter - ing my

gar - den ; But 'tis true, 'tis true, 'tis true, Such manners here, are new, Such manners here, are

Scol.

Such man-ners

new. Ca - mer - é - ra, now what say you?

here are real - ly new.

Sop. *cres.*

TENORS. *cres.*

BASSES. *cres.*

That style of thing is quaint and

That style of thing is quaint and

That style of thing is quaint and

*cres.*

Jos. with 1st Sop.  
Scol. with 2d Sop.

new..... Such man-ners here, are ne'er on view, no, no,  
THE KING. with 1st TENOR.

new..... Such man-ners here, are ne'er on view, no, no,  
Mosq. with BASSES.

new..... Such man-ners here, are ne'er on view, no, no,

*sempre cres.* *f un poco piu vivo.*

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style



Jos.  
is here quite new!

SCOL.  
is here quite new?

LE ROI.  
is here quite new! To climb a roy - al gar - den wall Is not a pro - per thing to

Mosq.  
is here quite new!

is here quite new!

is here quite new!

is here quite new!

*p*

*p*  
To scale a

*p*  
To scale a

all. My son - in - law doth quite for - get The rules of court - ly et - i - quette.

*p*  
To scale a

*p*  
The

*fp*

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

prince is an o - ri - gin - al, He scales with

- get The rules of court - ly et - i - quette. No

- get The rules of court - ly et - i - quette. No

LE ROI. No

MosQ. Is not good

- get The rules of court - ly et - i - quette. No

ease, a gar - den wall.

ease, a gar - den wall; To scale a roy - al gar - den wall Is not good

JOS. *with the 1st Soprano.*  
 SCOL. *with the 2d Soprano.*

style at all. We

THE KING. *with the 1st Tenor.*  
 style at all. We

Mosq. *with the Bass.*  
 style, no not at all. A scan - dal 'tis, a fro - ic small; Such man - ners

have not seen, No, no! we have not seen the like at

have not seen, No, no! we have not seen the like at

we've not seen at all, No, no! we have not seen the like at

all! No, no! we have not seen..... the like at all, We have not

all! No, no! we have not seen..... the like at all, We have not.

all! No, no! we have not seen..... the like at all, We have not

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "all! No, no! we have not seen..... the like at all, We have not". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A forte (f) dynamic marking is present above the first vocal staff.

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

The second system continues the musical score with the same three vocal staves and piano accompaniment. The lyrics are: "seen the like, the like at all. Long time I fear they'll talk of you, Such pranks". The piano part continues with the same accompaniment pattern. A forte (f) dynamic marking is present above the first vocal staff.

are nev - er here on view, Such pranks are nev - - er here on

are nev - er here on view, Such pranks are nev - - er here on

are nev - er here on view, Such pranks are nev - - er here on

## GAETAN.

If scal - ing thus the gar - den wall, Is such a

view, are nev - er here on view.

view, are nev - er here on view.

view, are nev - er here on view.

*p*

scan - dal to you all, When you with me ac - quainted get, More hor - ri - fied you'll all be

Jos.

If he has en - tered o'er the wall, Let us this fro - lic par - don

Scol.

If he has en - tered o'er the wall, Let us this fro - lic par - don

yet.

If he has en - tered o'er the wall, Let us this fro - lic par - don

*piu. f*

all.... But this gay prince, as we be - lieve, will do much more to make us

all.... But this gay prince, as we be - lieve, will do much more to make us

all.... But this gay prince, as we be - lieve, will do much more to make us

The first system of the musical score consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

grieve !

grieve !

THE KING.

Such pranks are new to

MOSQ.

Such pranks are new to all, Such pranks are new to

grieve !

Such pranks are new to all, Such pranks are new to

Such pranks are new to all, Such pranks are new to

The second system of the musical score continues with vocal parts and piano accompaniment. It includes the lyrics "grieve !", "THE KING.", and "MOSQ.". The piano part features dynamic markings: *crescendo*, *poco*, *a*, and *poco*.

They're never seen at all, at all, ..... Are nev-er

They're never seen at all, at all, ..... Are nev-er

all, They're never seen at all, at all, ..... Are nev-er

GAETAN.

They're never seen at all, at all, ..... Are nev-er

all, They're never seen at all, at all, ..... Are nev-er

They're never seen at all, at all, ..... Are nev-er

all, They're never seen at all, at all, ..... Are nev-er

all, They're never seen at all, at all, ..... Are nev-er

all, They're never seen at all, at all, ..... Are nev-er

The musical score is written for a vocal ensemble and piano. It consists of nine systems of staves. The first three systems are for three vocal parts (Soprano, Alto, and Tenor/Bass), each with a vocal line and lyrics. The fourth system is for a soloist named GAETAN, with a vocal line and lyrics. The fifth system is for a vocal part with lyrics. The sixth system is for a vocal part with lyrics. The seventh system is for a vocal part with lyrics. The eighth system is for a vocal part with lyrics. The ninth system is for the piano accompaniment, with a grand staff (treble and bass clef) and a forte (f) dynamic marking. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: 'They're never seen at all, at all, ..... Are nev-er'.



[illegible]

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

me, Be - cause such things you nev - er see, Be - cause such things you nev - er

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

see, such things you nev - er see.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

*f*

The musical score is for page 117. It features a vocal line and a piano accompaniment. The vocal line consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "view, they are not oft on view." (repeated six times), "see, such things you nev - er see." (once), and "view, they are not oft on view." (once). The piano accompaniment consists of two staves, each with a treble and bass clef and a key signature of one sharp. The first six staves of the piano part are simple, with the right hand playing chords and the left hand playing a simple bass line. The seventh and eighth staves are more complex, with the right hand playing a melodic line and the left hand playing a more active bass line. The score ends with a double bar line.

Scol. (*Sofly to the King.*)

Re-ward approach so rude, The king will nev - er, tru - ly, Nor will-ing-ly con-

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics "Re-ward approach so rude, The king will nev - er, tru - ly, Nor will-ing-ly con-". The piano accompaniment features a series of chords and moving lines in both hands, with a piano (p) dynamic marking.

clude Al - li - ance so un - ru - ly! Oh! pshaw!

KING.

The chance of Eu - ro - pe - an war, We must give no oc - casion

The second system of the musical score. It continues the vocal line with the lyrics "clude Al - li - ance so un - ru - ly! Oh! pshaw!". The piano accompaniment continues with similar harmonic support. The third system begins with the vocal line starting on a new line, with the lyrics "The chance of Eu - ro - pe - an war, We must give no oc - casion". The piano accompaniment continues with a piano (p) dynamic marking.

for. My daughter waits you here!

(To Gaetan.)

The third system of the musical score. It begins with the vocal line starting on a new line, with the lyrics "for. My daughter waits you here!". The piano accompaniment features a series of chords and moving lines in both hands, with a piano (p) dynamic marking. The system concludes with the vocal line ending on a new line, with the lyrics "My daughter waits you here!". The piano accompaniment continues with a piano (p) dynamic marking.

But you will here al - low, That as a mon - arch, And as a

fa - ther, Ad - vice I give you now, To see you wise, I'd rath - er;

*(Softly to GAETAN.)*  
Be in your ways more frank. More mind - ful of your

rank.  
Your mean - ing, ve - ne - ra - ble fa - ther, No hear - er can mis -

- take But as I can - not change my na - ture, or hab - its rath - er,

I'd best no promise make.

## COUPLETS.

*Allegretto.*

1st Verse. A prince am I, whose pranks fan-

*Allegretto.*

- tas - tic Are greatly blamed both near and far,.... Whose spir - its joy - ous and e-

- las - tic, Oft scandal - ize my dear pa - pa! If this doth please you, let me

*sfz*

know it; But if it doth of - fend you, show it. There's no de - cep - tion here, you

see, I beg you'll be as frank and free, as frank with me! As frank you'll be, and free with

*rit.*

*bien chante. a tempo. Moderato.*

me. You seem an hon - est sort of fel - low, Grave and wise, ... as an owl, and as

*a tempo.*

*p*

blind. A word or two may, I can tell you, Make us both of one mind.... Make us both of one mind. You

*animando.*

seem an honest, kind, good - hearted fellow, And in the end you'll find we'll both be of one mind.

2d Verse. Your daugh - ter I shall hap - py

ren - der, Pro - vid - ed she is not too strict, Nor tries to hold her husband



ten - der, Un-der too strong an in - ter - diet! She must not think to find me

*sfz*

ev - er; Tied close-ly to her a - pron string. From freedom's joys I can-not

sev - er; In youth's gay time, a prince must have his fling! I love to chase each pret - ty

*rit.*

*bien chante. a tempo. Moderato.*

thing! You seem an hon - est sort of fel - low, Grave and wise ... as an owl, and as

*a tempo.*

*p*

*animando.*

blind. A word or two may, I can tell you, Make us both of one mind.... Make us both of one mind. You

*1o tempo. Allegro.*

seem an honest, kind, good - hearted fellow, And in the end you'll find we'll both be of one mind.

*1o tempo. Allegro.*

## STRETTE.

*Mosq.*

Such pranks we've nev - er

SOPRANO.

TENOR.

BASS.

Such pranks we've nev - er

*p*

*cres.*

JOS.



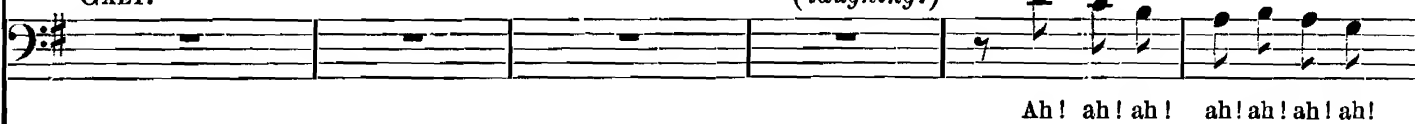
SOL.



THE KING.



GAET.

*(laughing.)*

MICA.

*poco a poco.*

never seen at all, We have not seen, we've nev-er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev-er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev-er seen at all, not seen at all. Long time, I

never seen at all, They have not seen, at all, not seen at all. Long time, I

never seen at all, we have not seen, we've nev-er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev-er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev-er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev-er seen at all, not seen at all. Long time, I

*f*

fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on  
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on  
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on  
 fear, they'll talk of me, Not oft have they a chance to see, Not oft have they a chance to  
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on  
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on  
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we Such pranks on

*plus vite.*

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have



view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have



view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have



see, Such pranks they never knew, Such pranks they never, never knew. Long time, I fear, they'll talk of me, Not oft have



view, Such pranks we never knew. Such pranks we never, never knew, Long time, I fear, they'll talk of you, Not oft have



view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have



view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have



view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have



we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

they such pranks on view,..... Not oft have they..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

*The King and GAETAN bow to each other. Suddenly, GAETAN passes out first, to the great indignation of the King. The court take up the march.*

*fff*

*End of Act 1st.*